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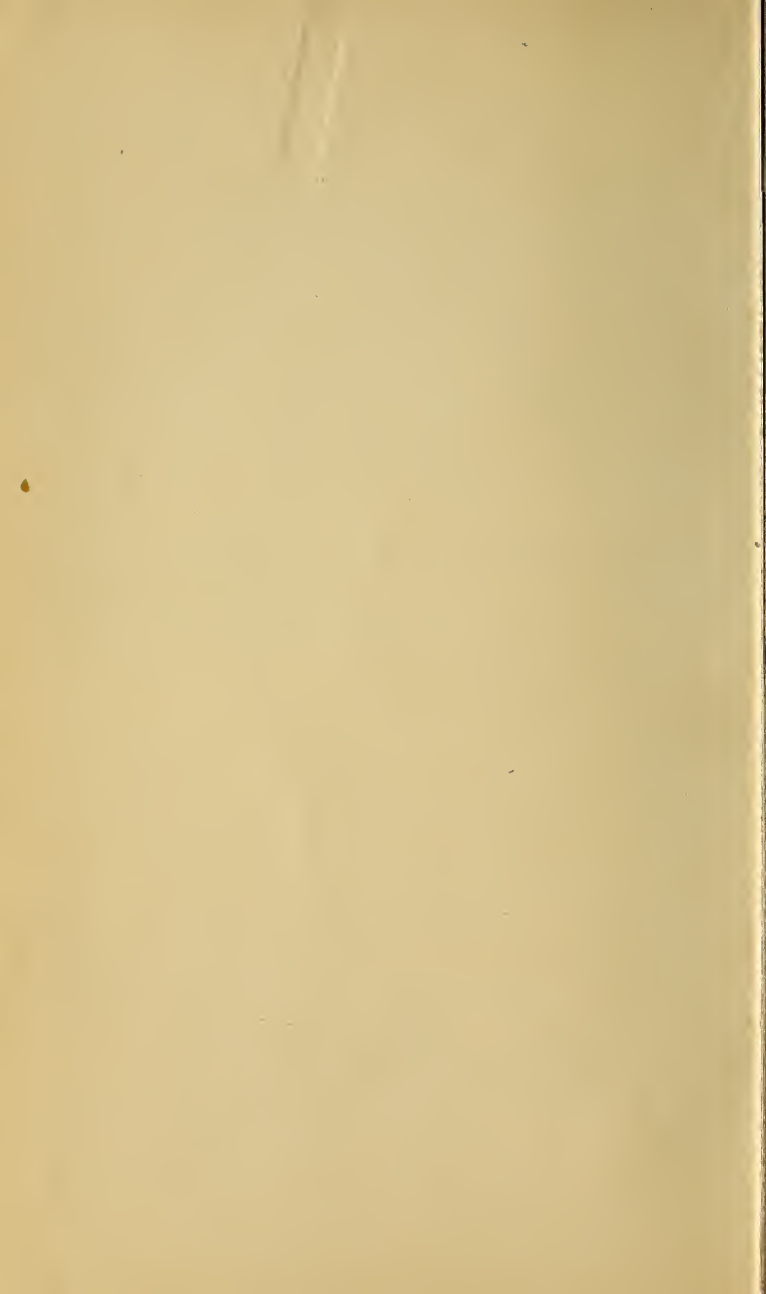
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1879a











# GUESSEME!

*A Curious Collection of*  
ENIGMAS, CHARADES, ACTING CHARADES,  
DOUBLE ACROSTICS, CONUNDRUMS,  
VERBAL PUZZLES,  
HIEROGLYPHICS, ANAGRAMS, ETC.

COMPILED AND ARRANGED BY  
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## Preface.



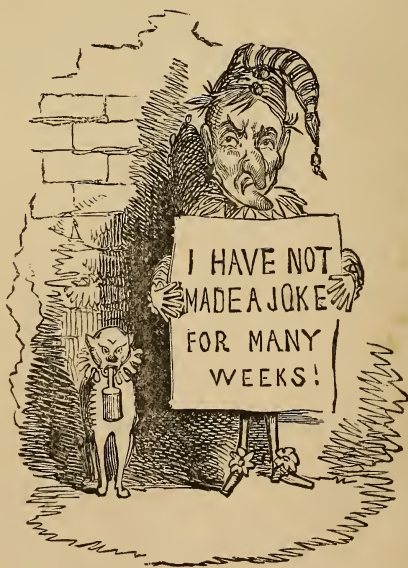
IT has often puzzled the cleverest of us to make out simple Riddles. Trifling as these Exercises for Ingenuity may

be considered, wise men have not disdained to amuse their leisure hours by their manufacture and solution. A question often asked, but not easily answered, is, What is a Riddle? It may be an Enigma, a Charade, a Double Acrostic, a Logogram, or a Conundrum. For the benefit of inquirers—and we hope for the amusement of many—we have attempted an explanation of the various kinds of Riddles. From the day, whenever it was, in which the fabled Sphinx propounded the Enigma solved by Œdipus—What creature walks on four legs in the morning, two in the daytime, and three in the evening?—Riddles have been popular in all countries. But the question asked by



## PREFACE.

the Sphinx was rather a Conundrum than an Enigma, because it allows of but one answer—MAN; while the Enigma admits of a variety of solutions. All these curious matters are discussed in the following pages. It has also been thought best to append the solution to every question; and especially to the Conundrums,—as by this method no attentive reader will be able to exclaim





# Six Hundred & Thirty-one Conundrums.

—o—



THE essence of a good Conundrum is to be found in its answer, which should be itself something of a pun, a puzzle, or an epigram, an inversion of the regular and ordinary meaning of the word. The Conundrum is "a sort of Riddle in which some odd resemblance is proposed for discovery between things quite unlike;" an absurd or paradoxical question to which a paradox is the answer; a play upon words, in which your wit is exerted to "play the fool" with success. Here we have SIX HUNDRED AND THIRTY-ONE CONUNDRUMS,—good, original, select, and selected.

## CONUNDRUMS.

1. What family are pledged never to imbibe water?—The Mackintoshes.
2. What is an excellent detergent?—The writ of a sheriff's officer; it often deters "gents."
3. When may the Ethiopian be said to change his colour?—When he proves an unlucky *wight* (white).
4. What Eastern prince was Mrs. Robert Partington speaking of when she said "No" to her husband?—A *nabob* (Nay, Bob).
5. Where are balls and routs supplied gratis?—On the field of battle.
6. In what class of men are the finite propensities of human nature the most fully developed?—In the *aëronauts*; they have reached a fine height.
7. "Why am I, when I dine off calf's head, like a criminal at Pentonville Prison?" asked a Cockney alderman.—Because I'm at the *weal* (wheel-treadmill).
8. Why is a clock always bashful?—Because its hands are ever *before its face*.
9. What parts of speech are shopkeepers most anxious to sell?—Articles.



## CONUNDRUMS.

10. Why are persons fatigued, like a wheel?—Because they are tired.
11. When is a penniless state of things the cause of joy in a poor man's family?—When bread is a penny-less per loaf.
12. What foreign coin is like the going up of a balloon?—It's *a cent* (ascent).
13. Why is a tradesman who keeps enlarging his stock like a reptile?—He's an adder.
14. Why are good resolutions like fainting ladies?—They want carrying out.
15. When is coffee like the soil?—When it is ground.
16. Why is a diamond in a cat's eye like a constellation?—Because it is a *Gem-in-i* (gem in eye).
17. When is a punster most like an outlaw?—When he is *robbing Hood* (Robin Hood).
18. Why is a woman deformed when she is mending her stockings?—Because her hands are where her feet ought to be.
19. Who is it who is always expecting quarter, and yet never gives any?—The tax-gatherer.
20. When is an artist like a cook?—When he's drawing a little duck.
21. If one of our great ironmasters was asked how he discovered that pig-iron was neither congealed nor petrified pork, what would he answer?—*I smelt it*.
22. What part of a lady is a lad?—*Her chin* (urchin).
23. What is the oldest piece of furniture in the world?—*The multiplication table*.
24. When may a man be said to be truly in advance of his age?—When he's knocked into the middle of next week.
25. If you stumble over your new mat in the passage, what science are you shown to have neglected?—*Pneumatics*.
26. When is a ship like a lady in distress?—When *missing stays*, or when she's *a whaler* (wailer).
27. Why is a man in pecuniary difficulties like an ostrich in wet weather?—Because he cannot get the *dust* to cover his *bill*.
28. What is the difference between photography and the whooping cough?—One makes *fac-similies*, and the other *sick families*.
29. Why is a bad hat like a snarling, fierce lap-dog?—Because its *nap's* (it snaps) awful!
30. When do a potato and a doctor resemble each other most?—When they are both *waxy-naters* (vaccinators)!
31. What things increase the more you contract them?—Debts.



## CONUNDRUMS.

32. What is it that a criminal takes most like a vegetable on the morning of execution?—A *hearty choke* (artichoke).

33. Why are corsets like opposition omnibuses?—Because they reduce the *fair* (fare).

34. When does a black and tan dog change colour?—When it turns to *bay*.

35. Why did the Highlanders do most execution at the Alma?—Because every man had *one kilt* before the battle began.

36. Why may not the proprietor of a pine-forest fell his own timber?—Because no one is allowed to *cut* when it is his own *deal*.

37. If Whigs and Tories are both rogues, why are they like an equilateral triangle?—Because both sides are equal to the base.

38. What heavenly thing and what earthly thing does a rainy day most affect?—The sun and your boots; it takes the *shine* out of both.

39.—Why do the rich only eat venison?—Because it is *dear* (deer).

40. Why is it easy to break into an old man's house?—His *gait* is broken and his *locks* are few.

41. When does a farmer double up a sheep without hurting it?—When he *folds* it.

42. Why do sailors working in brigs make bad servants?—Because it is impossible for a man to serve *two-masters* well.

43. In what respect were the governments of Algiers and Malta as different as light from darkness?—The one was governed by *Deys* (days), the other by *Knights* (nights).

44. Why is sending a donkey to graze, like going up a hill?—It is an *ass sent* (ascent).

45. Why is a lucky gambler an agreeable fellow?—Because he has such *winning ways*.

46. What is that which Adam, only of all mankind, never saw and never possessed?—Parents.

47. When is a kiss like rumour?—When it goes from mouth to mouth.

48. Why does the sun rise in the east?—Because the (*y*) *east* makes everything to rise.

49. Why is a baker a most improvident man?—He is always selling what he *kneads* (needs) himself.

50. Why cannot high currents run away?—Because they are *tide*-(tied) waters.

51. Why is the letter K like a pig's tail?—Because it's the end of *pork*.

52. Why is a thought like the sea?—Because it's a *notion* (an ocean).

53. At what time of the day was Adam born?—A little before *Eve*.



## CONUNDRUMS.

54. Why is a whirlpool like a donkey?—Because it's *an eddy* (a Neddy).

55. Why is a newspaper like an army?—Because it has *leaders, columns, and reviews*.

56. When would a bed make the best hunting ground?—When it's made *anew for rest* (a new forest).

57. Why is cold weather productive of benevolence?—Because it makes people put their hands in their pockets.

58. When can an Irish servant answer two questions in the same words?—When you ask her, "Biddy, what is o'clock?" and "Where's the cold mutton?" and she replies, "Sure, Sur, its *eight*" (ate).

59. What is the best time for sowing *tares*?—When you go round and collect your *rents*.

60. What is the worth of a letter that contains ten jokes?—A *ten-pun' note*.

61. Why don't horses wear hats?—Because it would give them a *hos-tile* appearance.

62. If Falstaff were musical, what instrument would he have played upon?—A sackbut (*sack butt*).

63. What animal has the most brains?—The hog, because he has got a *hog's-head* full of them.

64. Why do men about to fight a duel generally choose a *field* for the place of action?—For the purpose of allowing the ball to *graze*.

65. Why is it reasonable to suppose that tight-rope dancers are great favourites with the public?—Because their performance is always *encored* (on cord).

66. What is the difference between an Emperor and a beggar?—The one *issues manifestoes*, and the other *manifests toes* without his shoes.

67. Why must a farmer's friend look with as much interest as a phrenologist on the head of a convict in the county jail?—Because he is equally concerned in the indications afforded by the *county crop*.

68. When does a man eat the most indigestible supper;—When he *bolts* the street door before going up to bed.

69. Why is a woman living up two pairs of stairs like a goddess?—Because she is a *second Flora* (floorer).

70. When may a man be said to imbibe music?—When he has a *piano-for-tea* (pianoforte).

71. When does a man contrive to move in a very small space?—When he comes down stairs *in his slippers*.

72. When does a sculptor explode in strong convulsions?—When he *makes faces and busts*.

73. What tree bears the most fruit to market?—The *axle tree*.



## CONUNDRUMS.

74. What lane do the ladies like best to walk in?—*Mousseline-de-laine*.

75. To whom is the hater of his species invariably wedded?—To *Miss Ann Thropy* (misanthropy).

76. To which of our English poets can a mummy be compared?—Dryden (*dried'un*).

77. When does a ship become a horseman?—When it *rides* at anchor.

78. Why is a vulgar row like railway travelling?—Because it's *low commotion* (locomotion).

79. Why is a lawyer like a sawyer?—Whichever way he goes, down must come the *dust*.

80. What great Scotsman would you name if a footman knocked at the door?—John Knox.

81. Why is a halfpenny like an Ayrshire cow?—It has a *head*, and a *tail*, and *two sides*.

82. Why are horses in cold weather like meddlesome gossips?—Because they are the bearers of idle *tails*.

83. Why are the Queen's pastrycooks like the Canadas?—Because they are the Queen's *dough*-minions.

84. Why is a specimen of handwriting like a dead pig?—Because it is done with the *pen*.

85. Why is a clear frosty night like the hot summer day?—Because it's the best time for seeing the *grate bare* (Great Bear).

86. If you pull a dog's tail, why is that like your tea-caddy?—Because you're *teasing it* (your tea's in it).

87. What is the most favourable season to have letters from India?—The season that brings *them on soon* (the monsoon).

88. Why is a newly-born baby like a gale of wind?—Because it begins with a *squall*.

89. Why is a prisoner on his trial like a criminal hanging?—Because he's in a state of *suspense*.

90. Why is opening a letter like a very novel way of getting into a room?—Because it's breaking through the *ceiling* (sealing).

91. Why does a young man injure his stature by encouraging the growth of his beard?—Because then he begins to grow *down*.

92. Why is your servant Elizabeth like the ring on a race-course?—Because she's a *Bet-in-place* (betting-place).

93. Which is the most hearty gentleman?—Sir-loin.

94. The most positive gentleman?—Cer-tain.

95. The most suspicious gentleman?—Sur-mise.

96. The most cowardly gentleman?—Sur-render.



## CONUNDRUMS.

97. Why is a negative like frozen rain?—Because *it's no*.
98. Which wind does the pig see plainest?—The *Sou-west*.
99. Why is the Prince of Wales like a gorilla, like a bald-headed man, and like an orphan?—Because the Prince of Wales is the heir-apparent, the gorilla is a hairy parent, the bald man has no hair apparent, and the orphan has ne'er a parent.
100. Why is a union of political parties like gas-tar?—Because it's *coalescence* (coal essence).
101. If a tree were to break a window, what would the window say?—*Tre-mendous*.
102. Why do white sheep eat more than black ones?—Because there are more of them!
103. Why is a handsome girl like an excellent mirror?—She's a *good looking lass*.
104. When does the lark turn carpenter?—When he *soars* (saws) *across the woods and forests*.
105. Why are seeds after being sown like gate-posts?—Because they are planted in the earth in order to *prop-a-gate*.
106. Why is a woman in love like a man of profound knowledge?—Because she understands the *arts and sighences*.
107. How can you prove that black was white?—By seizing a street "nigger," and giving his face a good washing.
108. Of what General are you reminded by seeing a stable full of horses eating hay?—*General Hay-graw* (Haynau).
109. When are ladies in winter like old kettles?—When they are very much *furred*.
110. What faction is it desirable to have always predominant?—*Satis-faction*.
111. When you put on your slipper, why do you always make a mistake?—Because you *put your foot in it*.
112. What most effectually checks a fast man?—A *bridal* (bridle).
113. What proves sailors to be very careless?—They are in a "mess" every day at sea.
114. What part of London does a man remind us of, who walks lame?—*Cripple-gate* (gait).
115. Why, asked a Cockney, is a waggon rut like a favourite joint?—Because it's a *line o'wheel* (loin of veal).
116. When is a brick a tile?—When it's a *projec-tile*.
117. What are the best trees to protect a house from winter storms?—*Firs* (furs).
118. Why is a country bumpkin termed raw?—Because he cannot be said to be *well dressed*.



## CONUNDRUMS.

119. Who is the burglar's best friend?—His faithful *Jemmy*.
120. Why is John Smith like a badly-cooked cake?—Because he is n't *Brown*.
121. When is a horse like a schoolboy?—When he *knows his (s) table*.
122. How should love come to the door?—With a *ring* but not without a *rap* (wrap).
123. What is the difference between a funny fellow and a butcher?—One deals in *wit*, and the other in *wit-tles*!
124. What relation is the door-mat to the scraper?—A *step-father* (farther).
125. If a cab is hired by a woman who has "seen better days," why may the cabman be said to lose?—He has a *reduced fare* (fair).
126. Why does a sailor know there is a man in the moon?—Because he has been to *sea* (see).
127. Why is Berlin the most dissipated city in Europe?—Because it's always on the *Spre* (the river so called).
128. Why is it almost certain that Shakespere was a money-broker? Because no man has furnished so many *stock quotations*.
129. Why is a horse the most miserable of animals?—His thoughts are always on the *rack*.
130. What money brings the most substantial interest?—*Matri-mony*.
131. What is that which everyone can divide, but cannot see where it has been divided?—*Water*.
132. When may a man be said to be literally immersed in business?—When he's giving a *swimming lesson*.
133. Why is the best article of malt liquor like the last piece of music in a concert programme?—Because it's the *fine ale* (finale).
134. If a man bumped his head against the top of a room, what article of stationery would he get?—*Ceiling whacks* (sealing-wax).
135. Why is a pig with a curly continuation like the ghost of Hamlet's father?—Because he "could a tale unfold."
136. Why is a fishmonger never generous?—Because his business makes him *selfish* (sell fish).
137. What is the difference between one who walks and one who looks up-stairs?—One *steps up stairs* and the other *stares up steps*.
138. Why were there no postage labels in Henry the Eighth's time?—Because then a Queen's head was not worth a penny.
139. What instrument of war does an angry lover resemble?—A *cross-bow*.
140. When are culprits like old books?—When bound over.



## CONUNDRUMS.

141. If a boy tread on your corns, what ancient musical instrument do you name?—*Hautboy* (Oh ! boy).

142. When is an arm as long as three feet?—When it's a *yard-arm*.

143. How does the most punctual payer incur debt?—By sleeping on "tick."

144. What part of a shop is exactly like every other part?—The *counter-part*.

145. When can a man have something and nothing in his pocket at the same time?—When his pocket has a large hole in it.

146. Why should potatoes grow better than any other vegetable? Because they have *eyes* to see what they are doing.

147. Why are Mexico's "little liabilities" like the grass after a gentle descent of refreshing moisture?—They are all *over-dew*.

148. Why is a man who has fallen off a tree, and is determined to go up again like a man emigrating?—He is going to try another *climb* (clime).

149. What is the difference between a baldheaded man and an angler with only two "flies?"—One has a *bare pate*; the other a *pair bait*!

150. What is that which is sometimes with a head, without a head, with a tail, and without a tail?—A wig.

151. Why are oranges like church-bells?—Because we have *peals* from them.

152. Where are we most likely to find the sky blue?—The nearer we go to the *milky way*.

153. Why is the figure nine like a peacock?—Because it's nothing without its tail.

154. If we see a lady with her hair in ringlets, why may we conclude that her head really contains something valuable?—Because it is so well guarded with locks.

155. Why are chickens' necks like door-bells?—Because they are often wrung for company.

156. Why are young ladies' affections always doubted?—Because they are misgivings.

157. Why is the root of the tongue like a detected man?—Because it's down in the mouth.

158. Why is a selfish friend like the letter P?—Though first in pity, he is the last in help.

159. Why is a dull and plausible man like an unrifled gun?—Because he is a smooth bore.

160. When are tailors and house-agents in the same business?—When they gather the rents.



## CONUNDRUMS.

161. Why is the camel the most irascible animal in the world?—Because he always has his back up.

162. Why are young ladies at the breaking up of a party like arrows?—Because they can't go off without *beaux*, and are in a *quiver* until they get them.

163. What is the difference between a man and a chicken?—Man has his eternity in the next world, and the chicks have their *necks twirled* in this.

164. What piece of carpentry becomes a gem as soon as it is finished?—A-gate.

165. Why is the world like a piano?—Because it is full of sharps and flats.

166. On what grounds may confectioners be called very mercenary lovers?—Because they sell their “kisses.”

167. What bar is that which often opens but never shuts?—Crowbar.

168. What is the most suitable dower for a widow?—Wi-dower.

169. Why is Asia like a market in Christmas week?—Because there is always a Turkey in it.

170. Why is an infant like a diamond?—Because it is a “dear little thing.”

171. What is the count on which you always lose?—Discount.

172. Why is a man who has got drunk on bitter beer like a sallow foreigner?—Because he is a *pale-aley'un* (alien).

173. Why is a blacksmith the most likely person in trade to be corrupted?—Because he is surrounded by *vices* and old *files*.

174. Why is a dwarf unlike the rest of mankind?—Because he can never wear a great coat, nor lie long in bed.

175. Why are the tallest people the laziest?—Because they are always longer in bed than others.

176. For what fish do Political hangers-on angle?—For *place* (plaice).

177. Why may Royal Academicians be considered superior to Solomon in splendour?—Because Solomon in all his glory was not *arrayed* (R.A.'d) like one of these.

178. Why is sympathy like blindman's buff?—Because it is feeling for our fellow creatures.

179. Why is the Prince of Wales like a cloudy day?—Because he is likely to *reign*.

180. Why is a division in the House of Commons like the influenza?—Because sometimes the *ayes* (eyes) have it, and sometimes the *noes* (nose).

181. Why does a puss purr?—For an obvious *purr-puss*.



## CONUNDRUMS.

182. Why may Conveyancers be considered the most gentlemanly part of the legal profession?—Because they often establish a title to good *manors* (manners).

183. What trade was the man who killed William Rufus?—A *bill-sticker*.

184. When does a man turn fluid into metal?—When he makes *inquiry* (ink wiry).

185. Why is a bee-hive like a bad potato?—Because a bee-hive is *bee-holder*, and a beholder is a spectator, and a *speckt-tater* is a bad potato.

186. Why doth a dog waggle hith tail?—Give it up? I think motht fellahs will give that up! You thee the dog waggles hith tail becauth the dog'th stwonger than the tail. If he wathn't, the tail would waggle the dog!

187. Why is an error like a young lady accepting a ring?—Because it is a *miss-take*.

188. What part of an old lady's attire most resembles a solitary person?—*Her mitts* (hermits).

189. What represents company, avoids company, and calls company?—Co-nun-drum.

190. Why are pancakes like umbrellas?—Because they are rarely seen after *Lent*.

191. When are true words sweet words?—When they are *candied* (candid).

192. When is a clock on the stairs dangerous?—When it *runs down* and strikes *one*.

193. Why is a blacksmith the most dissatisfied of all mechanics?—Because he is continually on the *strike for wages*.

194. What is the difference between stabbing a man and killing a hog?—One is *assaulting* with intent to kill, and the other a killing with intent to *salt*.

195. Why is the Prince of Wales, musing on his mother's government, like a rainbow?—Because it is the *son's* (sun's) *reflection* on a quiet *reign* (rain).

196. When is a chair like a lady's dress?—When it is *sat-in*.

197. Why are the Germans like quinine and gentian?—Thy are *two-tonics* (Teutonics).

198. Why was Sir Colin Campbell made a peer?—Because he deserved to be *lauded* (lorded).

199. When is a soldier not half a soldier?—When he's *in quarters*.

200. What cardinal virtue does water represent when frozen?—*Just-ice*.

201. What port is sought by every living creature?—*Sup-port*.



## CONUNDRUMS.

202. Why are authors who treat of physiognomy like soldiers?—They *write about face*.

203. Why is a tournament like sleep?—Because it is a *knightly* (nightly) occupation.

204. What Scotch sport is like ladies' conversation?—*Deer stalking* (Dears talking).

205. What is both food for the body and food for the mind?—Bacon (Bacon, the philosopher)

206. What word may be pronounced quicker by adding a syllable to it?—*Quick-er*.

207. Why does a beggar, whose garment has been torn by a dog, resemble a juvenile Christmas party?—Because he has a *snapp'd rag on*.

208. Why is a military officer's position a paradox?—Because, although he may never get into disgrace, he is sure to get into a *mess*.

209. What is that which we often catch hold of and yet never see?—A passing remark.

210. When is a gun like a dismissed servant?—When it is *discharged* and *goes off*.

211. Why is a butcher's cart like his top-boots?—Because he carries his *calves* there.

212. When does a farmer act with great rudeness towards his corn?—When he pulls its *ears*.

213. Why is a man who beats his wife like a thorough-bred horse?—He's a *perfect brute*.

214. Why is a man after a long journey like a coach-wheel?—Because he's *tired*.

215. Why is a treadmill like a true convert?—Because its turning is the result of *conviction*.

216. Why ought meat to be only half cooked?—Because what's *done* cannot be *helped*.

217. Why is first love like a potato?—Because it shoots from the *eyes*, and becomes all the less by *pairing*.

218. Why should buying trowsers on credit be considered a dishonourable transaction?—Because they are *breeches* (breaches) of *trust*.

219. How many fathers has a man?—Nine; your father, two godfathers, two grandfathers, and your *four fathers* (forefathers).

220. If a man saw his shrewish wife in a lock-up what letter should he name?—Letter B (let her be).

221. If you were dining with the Prince of Wales and he gave you a choice of wines, what place in the tropics would you be likely to name?—*Port, O Prince* (Port-au-Prince).



## CONUNDRUMS.

222. What is the best line to lead a woman with?—*Mascu-line*.
223. Why is a woman who has eaten a meat pie containing more fat than one she had previously partaken of, like one of the most popular *artistes* on the lyric stage?—Because she's *had a leaner patty* (Adelina Patti).
224. Why is Athens like a worn-out shoe?—Because it once had a Solon (sole on).
225. Why is rheumatism like a great eater?—Because it attacks the joints.
226. Why does a coat get larger when taken out of a carpet-bag?—Because when taken out you find it *in-creases*.
227. Why is a lover like a knocker?—Because he is bound to *adore* (a door).
228. Which are the most vain (vein) people?—Miners.
229. What is the most ocular punishment?—Eye-lashes.
230. Which is the most noticeable pair of "tights?"—Two drunkards.
231. What is the most "engaging" work of art?—A fashionable young lady.
232. Which is the most favourite word with women?—The last one.
233. Why is a proclamation like eight drachms?—Because it *an ounce* is (announces).
234. Why is a horse constantly ridden, but seldom fed, not likely to be in want of food?—Because he has always got a *bit* in his mouth.
235. Why is St. Paul's Cathedral like the nest of the smallest English bird?—Because it was built by a *Wren*.
236. Why are sheep in a fold like a letter?—Because they are *penned*.
237. Why is Newcastle coal like true love?—Because it always burns with a steady flame.
238. Why should a baker be considered a poor man?—Because he is always *kneading* (needing) bread.
239. Why ought the stars be the best astronomers?—Because they have *studded* the heavens since the creation of the world.
240. Why is a cabbage run to seed like a lover?—Because it has lost its heart.
241. Why did Jupiter descend to Danæ in a shower of gold?—To show that he was one of the *reigning sovereigns*.
242. Why did a fat fellow who was very much squeezed going into the opera-house become very complimentary to the ladies?—Because the pressure made him *flatter*.



## CONUNDRUMS.

243. Why does a pieman shed scalding tears?—Because he *cries all hot*.

244. When is a lamplighter like a cowardly soldier?—When he runs away from his *post*.

245. Why is a “gent” like a dog?—Because he has more *collar* than shirt.

246. Why are coopers like musical composers?—Because they are used to *staves*.

247. Why are lovers like apples?—Because they are often *paired*.

248. Why is a “girl of the period” like a careful housewife?—She makes her *waist* as little as she can.

249. Why is an insolent fishmonger likely to get more business than a civil one?—Because when he sells fish he *gives sauce* with it.

250. Why is a coachman like a lover?—Because he is always desirous of being *remembered* by his *fare*.

251. Why are hot rolls like caterpillars?—Because they make the *butter-fly*.

252. Why is the polka like bitter beer?—Because there are so many *hops* in it.

253. Why do day and night resemble two banks stopping payment at the same time?—Because one *breaks* when the other *fails*.

254. Why does a carter seem fonder of grief than any other man?—Because he is always *crying* to his horses, “*Wo!—wo!*”

255. Why is a newspaper like the blood of a healthful man?—Very much depends on the *circulation*.

256. Why should cocks’ feathers always be smooth?—Because they always carry their *combs* with them.

257. When does a dog become larger and smaller?—When he’s *let out* at night and *taken in* in the morning.

258. Why are ladies who paint fond of literature?—Because they are well *red* (read).

259. Why is whispering a breach of good manners?—Because it’s not *aloud* (allowed).

260. How can we prove that Lord Byron was a good-tempered man?—He always kept his *choler* (collar) down.

261. Why is love like a canal boat?—Because it’s an internal transport.

262. Why should a clergyman always wear well-fitting clothes?—Because he should never be a man of *loose habits*.

263. What is most like a man looking out of a carriage?—A man looking in.

264. What is most likely to become a woman?—A little girl.



## CONUNDRUMS.

265. Why is a fool in high station like a man in a balloon?—Because everybody appears little to him, and he appears little to everybody.

266. Why does a railway porter cut a hole in your ticket?—To let you pass through.

267. Why is a lady's chignon like an historical romance?—It is fiction founded upon *fact*.

268. Why is a man with a scolding wife like a florist?—Because he has a *hot-house*.

269. Why is an ill-fed dog like a philosopher?—Because he is a *thin cur* (thinker).

270. Who was the inventor of butter stamps?—Cadmus, for he first brought letters into *Greece* (grease).

271. At what point does the British army enter hostile cities?—At the point of the bayonet.

272. Which of your parents is your nearest relation?—Your mother, of course. Is not the other *farther*?

273. On what food should a prize-fighter train?—Mussels.

274. How can it be proved that a horse has six legs?—He has *fore* legs in front, and two behind.

275. When is a young man the greatest use at a supper party?—When he's a spoon.

276. Why are pawnbrokers like sisters of mercy?—Because they take great interest in serving the poor.

277. Why is a man's pastor really and truly his brother?—He is his *parson* (pa's son).

278. Why is a garret belonging to an old woman like a comet?—It is *her attic* (erratic).

279. When may a man call his wife "honey?"—When she has a large *comb* in her head.

280. Which has the greatest amount of animal heat: the beaver or the otter?—The (h) *otter* of the two.

281. What gate should wear a moustache?—A *hairy* (area) gate.

282. What two words are sufficient to make an assembly of Englishmen rise at any time?—"Dinner's served!"

283. Why is a comet more like a dog than the dog-star?—Because a comet has got a tail, and the dog-star hasn't.

284. Why should the poet have expected the woodman to "spare that tree?"—Because he thought he was a good *feller* (fellow).

285. Why is the bridegroom more expensive than the bride?—The bride is always *given away*, while the bridegroom is often *sold*.

286. What is the most deceiving age?—The *saus-age*.



## CONUNDRUMS.

287. What is the best thing to do to enjoy the happiness of courting?—To find a little *gal and try* (gallantry).

288. Which three letters of the alphabet does every man wish to carry on his shoulders?—A Y Z (a wise head).

289. When a tree is felled; why has it no right to complain?—Because it was *axed* whether it would or not.

290. Why is the Bank of England during a shower like a civic feast?—Because it is a *bank wet* (banquet).

291. What ship carries more passengers than the Great Eastern?—*Court*-ship.

292. Why are ladies like churches?—Because there is no *living* without them.

293. What is the only dish the French can't cook?—The English *goose*.

294. What belongs to yourself, and is used by your friends more than by yourself?—Your name.

295. What flowers should ladies resemble, and what flowers should they not resemble?—They should be *roses*, but not *prim*-roses.

296. What animal has death no effect upon?—A pig, because directly you have killed him you can *cure* him, and *save* his bacon.

297. Why are all washerwomen great travellers?—Because they are continually crossing the line and running from pole to pole.

298. What celebrated poem ought a clown to quote when driving six donkeys?—Wordsworth's "We are seven."

299. What is the difference between a blunder and a wedding?—One is a *mistake* and the other a *take miss*.

300. When does a man get the cheapest bread?—When he has a *roll* down-stairs.

301. Why is a ropemaker like a poet?—Because he makes *lines*.

302. Why is a respectable hotel like the Elysium of the gods?—Because no *bad spirits* are permitted to enter it.

303. Why are the boxes in a theatre like Niobe?—Because they are all in *tiers* (tears).

304. Why is a gun like a jury?—Because it *goes off* when discharged.

305. Why is a busy tailor said never to be at home?—Because he is often cutting out.

306. As I was going out, I spoke to Dr. Peacock going to the city, what philosopher might I be likened to?—Met-a-physician.

307. When is a judge over head and ears in debt?—When is wig is not paid for.

308. What trade never turns to the left?—A wheel-wright.



## CONUNDRUMS.

309. Why is coffee like a blunt razor?—Because it must be ground before it is used.

310. What colour are the waves and winds?—The waves *rose* and the winds *blew* (blue).

311. Spell brandy with three letters. B, R, and Y.

312. Where can happiness always be found?—In the dictionary.

313. When is a baby not a baby?—When it is a *tea thing* (teething).

314. Why is a dog's tail like the pith of a tree?—Because it is farthest from the bark.

315. Why is the letter C the most noisy of letters?—Because it begins all clamour.

316. Why is Napoleon the Third like a retired Vauxhall cook?—Because he must often think upon *Ham*, and remember how he *cut it*.

317. Why are the assertions, "I sell apples," and "I sell no apples" both alike?—Because there is *no* difference.

318. Why is sealing-wax like a soldier?—It is often under *arms*.

319. When does a bather capture a large bird?—When he takes a "duck" in the water.

320. Why is a chimney-sweep, bearing a certain common name, like a farrier?—He's a black—"Smith."

321. What city may remind you of a successful run for a certain gold cup?—Win—"Chester."

322. Why is a housemaid, in stooping to stir a fire, like a countess presented to Her Majesty?—She is bending before the *grate* (great).

323. Who dares sit before the Queen with his hat on?—The coachman.

324. Why is beef suitable for a Christmas dinner?—Because it is meat (meet) for rejoicing.

325. Why should a farmer object to a political disturbance?—Because he would see the *rye attacked* (riot-act).

326. When is Mr. Gladstone not Mr. Gladstone?—When he's a *good deal bored* (good deal bored).

327. Why are good singers like cheese curds?—Because they require to be pressed.

328. Why are your nose and chin at variance continually?—Because words are constantly passing between them.

329. When can you see through a hypocrite?—When he has a *pane* (pain) in his head.

330. Why are the poor of Ireland like a carpet?—Because they are kept down by *tax* (tacks).

331. What is the best kinds of money?—Readymoney and matrimony.



## CONUNDRUMS.

332. Why is a trick of legerdemain like declining an offer of marriage?—Because it is a *slight* of hand.

333. When is your tooth not a tooth?—When it's *a-king* (aching).

334. When are two apples alike?—When they're *pared* (paired).

335. What is the difference between an auction and sea-sickness?—One is a *sale of effects*: the other is the *effects of a sail*.

336. Why is a colt like an egg?—Because it's of no use till it's broken.

337. Why is a bad epigram like a useless pencil?—Because it has no point.

338. When is water like fat?—When it's *dripping*.

339. Why is a good wife always worth five shillings?—Because she is a "*crown* to her husband."

340. Why is a bed-cover like a blister?—Because it's a counter-*paine* (pain).

341. When is a nosegay literary?—When it's *a book—eh?* (bouquet).

342. When do you shorten your journey by going out of the way to cross the water?—When you *a-bridge* it.

343. What sweetmeat do you get by slamming a door on your fingers?—Jam.

344. Why is a tale-bearer like a bricklayer?—Because he *raises stories*.

345. Why are the fixed stars like old rakes?—Because they *scintillate* (sin till late).

346. Why may carpenters believe there is no such thing as stone?—Because they never *saw* it.

347. Why is an uncut leg of bacon like the Prince of Denmark in a soliloquy?—It is *ham let alone* (Hamlet alone).

348. Why do the Irish make better sailors than the Welsh?—Because they prefer a *sham rock* to a *leak*.

349. Who is the most tender-hearted man in any town?—The Crier, because he will cry for a shilling.

350. Why was it just that the Pope was divested of his temporal power?—Because it takes four crowns to make a sovereign, and he has only three.

351. Why would tying a slow horse to a post seem to improve his pace?—Because it would make him *fast*.

352. Why does wit resemble a Chinese lady's foot?—Because brevity is the *soul* (sole) of wit.

353. Why is a stupid fellow beaten in the street like a pickled donkey?—He is *ass-salted* (assaulted).



## CONUNDRUMS.

354. When is a nosegay a fish?—When it's *smelt*.
355. Why is a speaker who diverges from his subject like a hangman?—He *turns off the subject*.
356. Why is the alphabet like the mail?—Because it consists of *letters*.
357. Why is a young lady who has deserted her lover like a Toxophilitic missile just shot off?—Because she has left her *beau* (bow).
358. Why is a man attempting to lift an enormous weight like another swallowing a black draught?—He is testing his *physical* powers.
359. Why are two lovers in a heavy shower of rain like a fly in a pot of porter?—They are in "heavy wet."
360. If an omnibus were to smash a cab in the street, why would that be like a legal deed giving you possession of an estate?—Because it would be the settlement of a conveyance.
361. Why are gloves unsaleable articles?—Because they are made to be kept on hand.
362. Why is sister Emma reducing a nutmeg to powder like sister Fanny on board a vessel bound for New Zealand?—Because she is *Emma-grating* (emigrating).
363. What moral lesson does a weathercock teach?—It is *vane* to a *spire*.
364. Why is Rotterdam like a flat fish?—Because it is a Dutch *place* (plaice).
365. Why are there, strictly speaking, only 325 days in the year?—Because 40 of them are *lent* (Lent) and never returned.
366. Why is a "jolly row" like a funny cat?—Because it is a *rum-pus*.
367. Why is a horse the most miserable creature in existence?—Because his head is often on the *rack*, and his greatest comfort is *whoa* (woe).
368. Why are the ancient Venetians a crafty people?—Because they had a succession of *Doges* (dodges).
369. What is a trout like, lying on a gravel-path?—Like a fish out of water!
370. Why is a busy-body like a cat over a fishmonger's shop?—Because he is *over officious* (over a fish-house).
371. Where should all charming women be buried?—In *Belle-grave Square*.
372. What fruit does a newly married couple most resemble?—A green *pear* (pair).
373. When can a naval captain get honey at sea?—When he's a *C.B.* (Sea Bee).



## CONUNDRUMS.

374. Why is life like this riddle?—Because you must give it up.

375. Why are a deposed monarch and a republican state both in a condition of much poverty?—Because the first has lost his last *crown*, and the other has parted with its last *sovereign*.

376. What is the difference between a milkmaid and a swallow?—One *skims* the *milk*, and the other skims the water.

377. Why does a man sneeze three times?—Because he cannot help it.

378. What ties two people together, yet touches only one?—A *wedding ring*.

379. Why is a man who has pulled on a pair of close-fitting boots like Jupiter?—Because he has conquered the *tight-'uns* (Titans).

380. Why are diplomatic papers called circular notes?—Because they generally go round about a subject without coming to any definite end.

381. Why is a man making cent per cent in trade, like Ireland?—Because his capital is *doubling* (Dublin).

382. On what side of a house does a yew tree grow?—The outside.

383. Why should you go over Waterloo Bridge to answer this conundrum?—Because there you'll be *tol(le)d*.

384. Why is water in a filter like the fortune of a spendthrift?—Because it is soon *run through*, and leaves many matters behind to *settle*.

385. Why is an ill-made coach-wheel like a gang of scamps playing at cards?—Because it is composed of a *circle* of bad *fellows* (fellows), very *rough spoken*, and a *knave* (nave) in the *centre*.

386. What can't a dumb man crack?—A joke.

387. The snuggest fort in the world?—*Com-fort*.

388. Why is a very ugly female a wonderful woman?—Because she's an *extra-ordinary* one.

389. Why is a conductor of music like the telegraph?—Because he *beats* time.

390. On what day in the year do women talk the least?—The shortest day.

391. What changes black and white at once?—A book, when it is *re(a)d* all through.

392. Why are some women like facts?—Because they are stubborn things.

393. What paper has the greatest circulation?—The income-tax paper.

394. When is a chimney like a chicken?—When it is a little *foul* (fowl).



## CONUNDRUMS.

395. Why is a bailiff like a publican?—Because he lives by his *tap*.
396. What is a lamp-post with its lamp taken away?—A lamp-lighter.
397. What when the lamp is lit?—Light-headed.
398. What three letters turns a girl in a woman?—A G E.
399. Why is an account-book like a statuary's shop?—Because it is full of figures.
400. What animal would be likely to devour a near relation?—The *anteater* (the aunt eater).
401. Why is the word "Yes" like a mountain?—Because it's an *assent* (ascent).
402. Why is a vain young lady like a confirmed tippler?—Because neither of them is satisfied with the moderate use of the glass.
403. Why are washerwomen silly people?—Because they put out their tubs to catch *soft* water when it rains *hard*.
404. Why is an editor's room with a big fire in it like a baker's oven?—Because it is there he makes his bread.
405. What letter would be of more service to a deaf woman than an ear trumpet?—A, because it would make *her hear*.
406. Why is going down the falls of Schaffhausen like giving a sum of money to a needy man?—Because 'tis coming down with the *Rhine-oh*!
407. Of all Fortune's daughters, which one should a smart young man avoid?—Mis-fortune.
408. What tune can be made out of bank *notes*?—A *for-tune*.
409. Why can a fish see to swim in the dark?—Because he carries two *pair o' fins* (paraffins) with him.
410. When was Charles the Second most like a race-horse?—When he ran for the *Oaks*.
411. Why do annually flowering plants resemble whales?—Because they only come up to *blow*.
412. Why is a blade of grass like a bill of exchange?—Because it is matured by a falling *dew* (due).
413. Why is a drunken man like a noun adjective?—He seldom stands alone.
414. Why are there three objections to taking a glass of brandy?—There are three *scruples* to a drachm (dram).
415. Why is a blacksmith's apron like the gates of a convent?—It keeps off the *sparks*.
416. Why is a schoolboy who has just began to read like knowledge itself?—He is *learning*.
417. On what toe does a corn never come?—The *mistletoe*.



## CONUNDRUMS.

418. Why is a huntsman like juvenile card-players?—His game mostly runs on *all-fours*.

419. Why is the sun like people of fashion?—It turns night into day.

420. Why is a person with his eyes closed like a defective school-master?—He keeps his *pupils* in darkness.

421. Why is the wick of a candle like the city of Athens?—It is in the midst of *grease* (Greece).

422. Why is a picture like a Member of Parliament?—It is (a) representative.

423. Why is an axe like coffee?—It must be ground before it can be used.

424. Why is a rook like a farmer?—Because he gets his *grub* (food) by the plough.

425. Why is a dog biting his tail like a good economist?—Because he makes both ends meet.

426. Where did the executioner of Charles the First dine, and what did he take?—He took a *chop* at the *King's Head*.

427. Why are a fop's legs like some organ-grinders?—Because they carry a monkey about the streets.

428. If an egg could speak, what sweet thing would it say?—'*Ma me laid* (marmalade).

429. Why is necessity like an ignorant solicitor?—Because it knows no law.

430. Why is a rhinoceros like a moderate tippler?—Because he's content with a *single horn*.

431. Why is an honest man like a carpenter?—Because he is a *plain* dealer.

432. What smells most in a chemist's shop?—The nose.

433. Which part of the United Kingdom produces the lightest men?—In Ireland there are men of Cork, in Scotland there are men of Ayr, but in England, on the River Thames, there are lighter-men. [NOTE,—This is a *wherry* good riddle.]

434. Why is a parson bathing in the river in Paris like a mad-man?—He is *in Seine* (insane).

435. What ancient forester does Earl Russell remind you of?—Little John.

436. How is it that the Queen is a poor gentlewoman?—She possesses only *one* crown.

437. Why was the Archbishop of Canterbury like the late Prince Consort?—He *married* the Queen.

438. Why is the House of Lords like London-bridge?—It is constituted of *Peers*.



## CONUNDRUMS

439. Why is a sick man quizzing another who is worse than himself, like one enjoying a particular description of Indian weed?—Because he is smoking a *man-iller!* (Manilla).

440. Why would the Lord Chancellor's seat be useful in a cloth manufactory?—It is a *wool-sack*.

441. Why is a good ship like a jack tar in the parish stocks?—Because she is a *fast sailer*.

442. Why may architects be accounted sluggards?—They are partial to the *pillar* (pillow).

443. Why is snuff like a pair of spectacles?—Because it improves the eyesight.

444. Why are bad servants like the waves of the sea on a lee shore?—They are great breakers.

445. Why does a spoon reclining in a cup of tea resemble a handsome young lady?—Because it is *in tea resting* (interesting).

446. Who may marry many a wife and yet live single all his life?—A clergyman.

447. When is a pugilist like an animal with four hands?—When he *doubles his fists*.

448. When is a nightcap like a giblet pie?—When it contains a *goose's head*.

449. Why does a donkey prefer thistles to corn?—Because he's *an ass*.

450. Why was Hamlet so courageous in addressing his father's ghost?—Because he was not particular to a *shade*.

451. Why is a solar eclipse like a woman whipping her boy?—Because it's a *hiding of the sun*.

452. When do butchers rob themselves?—When they *steal* (steal) their own knives.

453. Why is a man that fails in kissing a lady like a shipwrecked fisherman?—Because he has lost his *smack*.

454. Why should a man never marry a woman named Ellen?—Because by so doing he *rings* his own (*K*) *nell*.

455. Why is a coach going down a steep hill like St. George?—Because it is always *drawn* with a *drag on*.

456. When would iron do to make sausages of?—When it is *pig-iron*.

457. Why is the water in Liverpool Docks like a respite to a condemned criminal?—Because it flows from *Mersey* (mercy).

458. Why is a knowledge of grammar indispensable to a young man about to enter the Church?—Because it leads to a (*c*) *curacy*.

459. Why is it that young ladies are so changeable with respect to their sweethearts?—They are always wishing to *altar* (alter) them.



## CONUNDRUMS.

460. Why was the room in the Tower in which Sir Francis Burdett, the Member of Parliament, was confined, like a noisy man's mouth?—Because it was the place appropriated to an *unruly member*.

461. Why is an interesting book like a toper's nose?—Because it is *read* (red) to the very end.

462. Why is killing bees like a confession?—Because you *unbuzz'em* (unbosom).

463. When does a man double his capital?—When he makes one pound two a-day.

464. Why is a quiet conscience like a fit of indigestion?—It is the fruit of good living.

465. What makes everybody sick but those who swallow it?—Flattery.

466. Why are Roman Catholics better off than Scotch Presbyterians?—The first had one "Wiseman," and second, have one "Cumming."

467. Why should an alderman wear a tartan waistcoat?—To keep a check on his stomach.

468. If a gentleman wished to invite a friend, and to remind him that he should come well dressed, in what Latin word could he express both wishes?—*Circumspice* (Sir, come spicy).

469. Why is a postman in danger of losing his way?—Because he is guided by the direction of strangers.

470. Which newspapers are like delicate children?—All those that are weekly (weakly).

471. Why may a tallow-chandler easily cool himself in the height of summer?—He can always have a dip on a melting day.

472. Why is the overland mail like a carrot?—Because its root (route) is a long one.

473. When is a luggage van like a forest?—When it is full of trunks.

474. When is a bill like a gun?—When it is presented and discharged.

475. What old colony reminds you of a recent discovery?—New-found-land.

476. Why is a nervous lady like a policeman?—Because her mind is filled with apprehensions.

477. What young ladies are most likely to become thieves?—Those who take to steel (steal) buttons.

478. Why does a duck go under water?—For divers (diver's) reasons.

479. Why does she come up out of the water?—For sun dry reasons.



## CONUNDRUMS.

480. What fruit is like a statue?—A fig; it is an F, I, G, (effigy).
481. What is the cheapest way to buy a fiddle?—Buy a black draught, and you get a phial in (violin).
482. What is most like a horse's shoe?—A mare's shoe.
483. What is that which nobody likes to have or to lose?—A lawsuit.
484. How can a boy make his jacket last?—By making his coat and waistcoat first.
485. When is leather like rust?—When it's an ox hide (oxide).
486. How many dog-days are there in the year?—365; because every dog has his day.
487. Why was the sculptor Power a great swindler?—Because he chiselled the Greek slave out of her clothes.
488. What are the best fields for dancing in?—The hop-fields.
489. Why should it affront an owl to mistake him for a pheasant?—It would be making game of him.
490. Why is conscience like the check-string of a carriage?—It is a check from the inner to the outer man.
491. Why is a whisper like a forged note?—It is uttered but not allowed (aloud).
492. Why is a sharp lawyer like a man who cannot sleep?—He lies first on one side, and then on the other; and is wide awake all the time.
493. What is the difference between Charon's boat and an old hen?—One is a foul old wherry, and the other is a very old fowl.
494. How is punctuality immaterial?—It is the *soul* of business.
495. Why is lying like a ragged coat?—It is a bad habit.
496. Why is absence like a pair of bellows?—It strengthens a strong flame and extinguishes a weak one.
497. What is less than a mite's mouth?—That which goes in it.
498. When is love deformed?—When it's all on one side.
499. If the Duke of Cambridge threw a stone at the Queen and it missed her and fell into the water, what would it become?—Wet!
500. How many wives does the marriage service allow?—Sixteen, four (for) better, four (for) worse, four (for) richer, four (for) poorer!
501. When may a ship at sea be said not to be on water?—When she is on fire.
502. Why is a cigar-loving man exactly like a tallow candle?—Because he will smoke when he is going out.
503. Why is an almanack simply advice thrown away?—Because it comes in at one year (ear) and goes out at the other.



## CONUNDRUMS.

505. Of what locality in the Thames are you reminded when you see a short man embracing a tall woman?—Half-way Reach.

506. Why does wit resemble a Chinese lady's foot?—Because brevity is the *soul* (sole) of it.

507. Why is the chairman at a public dinner the most virtuous of the company?—Because he is farthest off from the vice (vice-chairman).

508. Why may elephants be considered instrumental to the ruin of many families?—Because their teeth make dice.

509. Why are sailors proper persons to be chosen as umpires?—Because they are *see-fair-ing* (seafaring) men.

510. When is a mummy like a celebrated English poet?—When he is a *dried-'un* (Dryden).

511. Why is the alphabet like the mail?—Because it consists of *letters*.

512. Why is a young lady who has deserted her lover like an arrow just shot off?—Because she has left her *beau* (bow).

513. If a loaf was placed on the top of St. Paul's why would it be like a race-horse?—Because it would be high-bred (high bread).

514. Why is a man knocking at a door like the instrument which he uses to demand admittance?—Because he is a *knocker* at the door.

515. Why is Earl Russell like an ancient peruke?—Because he is an *old whig* (wig).

516. Why are park railings like a lady's corset?—Because they confine a little *deer* (dear).

517. Why is a weak crutch like a candlestick?—Because it is a *light* supporter.

518. Why is a committee of inquiry like a cannon?—Because it makes a *report*.

519. Why is an advertising tradesman like a man out of breath?—Because he *puffs*.

520. When is a bill like an old, repaired chair?—When it is receipted (re-seated).

521. What animals are the greatest gamblers?—Sheep. Because they gambol in their youth, and the best of them are black legs.

522. If a tough beef-steak could speak, what English poet would it name?—Chaucer (Chaw, Sir).

523. What is that which never flies but when its wings are broken?—An army.

524. Why is a good cabbage the most amiable of vegetables?—Because it is all heart.

525. What is that which, although in a square form, may be said to be always round?—A Circular.



## CONUNDRUMS.

526. Who are those whose powers are equal and whose influence extends from pole to pole?—Chairmen or sedan carriers.

527. Why is a beggar like an attorney?—Because he is a *solicitor*.

528. Why is Queen Victoria like a hat?—They both have *crowns*.

529. Why is the Thames a lazy river?—Because it lies in *bed* day and night.

530. Though I dance at a ball, yet I'm nothing at all. What am I?—A shadow.

531. What number should never be mentioned in society? and why?—The number 288; because it is *too* (two) gross.

532. Why is death like a man breaking your windows?—He puts an end to your *pains* (panes).

533. What sort of countenance should an auctioneer have?—One that is *for-bidding*.

534. When is a ship not a ship?—When she is *a-building*.

535. When is a sailor not a sailor?—When he is *a-board*.

536. When is a man not a man?—When he is *a-shaving*.

537. Why are pretty girls like fireworks?—They soon “go off.”

538. Why is a coarse sieve like this book?—Because it is full of riddles.

539. Why is the sound of a bell like a circle of gold?—Because it is a *ring*.

540. Why is the London Directory like a battered pewter measure?—Because it has got many “*Dents*” in it.

541. When is the moon like a sovereign fresh from the Mint?—When it is *new* and *bright*.

542. Why is a court of justice like a draught of fishes?—Because it is a *haul* (hall).

543. What interjection is like the first boat ever made?—Hark! (ark).

544. What is the centre of gravity?—The letter V.

545. What window in your house is like the planet Venus?—The skylight.

546. Which two letters of the alphabet denote a man in good health?—R, T, (hearty).

547. Which part of a tea-urn resembles a man at dinner?—The heater (eater).

548. Why do the queen's pages remind you of a railway?—Because they are *train*-bearers.

549. What medicinal lotion does the utmost flow of the tide resemble?—Eye-water (high water).



## CONUNDRUMS.

550. When is a wager like an unit?—When it is *won* (one).
551. What part of a mill is most like a lamem an?—The hopper.
552. What part of a ragged shirt resembles the Pope's title?—Its *holiness*.
553. Name me and you destroy me.—Silence.
554. Why is it absurd to ask a pretty girl to be candid?—Because, however frank, she cannot be plain.
555. What weed is most like a rent in a garment?—A *tare*.
556. Which is the smallest and most useful bridge in the world?—The bridge of your nose.
557. What is that, although black itself, yet enlightens the whole world?—Ink.
558. At what time of life may a man be properly said to be a vegetable?—At seventy, because long experience makes him *sage*.
559. What is the difference between a farce and the national debt?—One is fun alive and the other funded (fun dead).
560. Why does a shifty statesman find it difficult to ensure his life?—Because few can make out his policy.
561. When you listen to the sound of a drum, why are you like a just judge?—Because you hear both sides.
562. Why is the winner of a race like the letter A?—Because he is decidedly *first*.
563. Why is a maid of all work like a lady of the ballet?—Because she does her steps.
564. Why is the word lilies like a man's face?—Because it has two I's (eyes).
565. Why is a melancholy young lady the pleasantest of all companions?—Because she is always *a-musing*.
566. Can a leopard change his spots?—Yes; when he is tired of one spot he can go to another.
567. Why is a coward like a leaky barrel?—Because they both *run*.
568. Why should a carriage wheel be fatigued?—Because it is always tired.
569. Why is a person scolding like a garden fence?—Because he's *a railing*.
570. Why are fish in a thriving state like fish made to imitate them?—Because they are *hearty-fish-all* (artificial).
571. What is that which never ask questions yet requires many answers?—A door-knocker.
572. What is that which goes up the hill and down the hill and spite of all yet standeth still?—The road.



## CONUNDRUMS.

573. Why is a pauper in the Union-house like a very rich man?—Because he is *in—dependent*.

574. Whose profession is at once the hardest and the easiest?—The musician's, because he works when he plays and plays when he works.

575. Why is the Queen of England like a certain useful instrument in the counting-house or school-room?—Because she is a *ruler*.

576. Why is a candle nearly burnt out like a certain county in Ireland?—Because it is *Wick-low*.

577. Why is a man and woman joined in wedlock like a well-known fruit?—Because they are a *pair* (pear).

578. Why is a dandy like a haunch of venison?—Because he's a bit of a *buck*.

579. Why is a lover like his father?—Because he is a *sigher* (sire).

580. Why is a man seeking the company of conspirators like another going through a field where there are tall trees growing?—Because he is going where there is high-trees on (treason).

581. Why is the letter D like a wedding ring?—Because *we* cannot be *wed* without it.

582. Why is a riddle which is very clearly discovered like a letter written by a child to its mother?—Because it's *too apparent* (to a parent).

583. When is a thief like his counsel?—When he is brought up to the bar.

584. What town within a hundred miles of Salisbury Plain would a friend name in asking you if you are inclined to proceed on your journey?—Wilt-on (Wilton).

585. Why is a bad lock like a basket of wine?—Because it's hampered.

586. Why when you look at a miser's dinner are you nearly blind?—Because you can only *see a little bit*.

587. Why is the foundation of a leg of mutton like a great general?—Because it is a bony part (Bonaparte).

588. When is a door more than itself?—When it is *to* (two).

589. Why are crows the wisest of birds?—Because they never complain without cause (*caws*).

590. Why is a lecture on board ship like a young lady's necklace?—Because it is a decoration (*deck oration*).

591. Why is a neglected damsel like a fire which has gone out?—Because she has not a *spark* left.

592. Why is a plum-cake like the ocean?—Because it contains many currants (currents).



## CONUNDRUMS.

593. Why is a man wearing a hat not paid for like a bankrupt?—Because he is *over head and ears* in debt.

594. Why is a widow like a gardener?—Because she tries to get rid of her *weeds*.

595. Why is a Turk like a shell-fishmonger?—Because he is a *Mussulman* (mussel man).

596. What extraordinary kind of meat can you purchase in the Isle of Wight?—Mutton from Cowes (*cows*).

597. What is the worst kind of fare a man can live on?—Warfare.

598. Why is a policeman like a mill horse?—Because he goes his *rounds*.

599. Why is love like a duck's foot?—Because it is often hidden in the breast.

600. Why is the telegraph like a musical director?—Because it beats time.

601. What is the greatest stand ever made for civilization?—The ink-stand.

602. Why does marriage resemble strength?—“*Union is Strength!*”

603. Why is a loaf which has fallen overboard like a lobster?—Because it is *bred* (bread) in the sea.

604. Why have domestic fowls no future state of existence?—Because they have their next world (necks twirled) in this.

605. Why is a valet assisting his master at his toilet like one person speaking to another?—Because he is *a dressing him* (addressing him).

606. Why is an inhabitant of a certain town in Cornwall like Brutus?—Because he is a *Truro man* (true Roman).

607. Why are blind persons the most likely to be compassionate?—Because they *feel* for other persons.

608. When is a widow like a half ruinous house?—When she wants to be re-paired.

609. Why are native young ladies of Ceylon totally unlike all other unmarried women?—Because they are Cingalese and the rest are single she's.

610. Why do the spirituals always charge for admission to their seances?—Because the spirits are too proud to appear not worth a *rap*.

611. Why is a person thrown from a precipice like another raised to the rank beneath a Marquis?—Because he is *hurled* (earled).

612. Why do officers on parade evince a particular forgiving disposition?—Because they are friendly directly they fall out.



## CONUNDRUMS.

613. Why are noisy people, at a public meeting, like sputtering candles?—Because they only cease to be nuisances when they are put out.

614. Why is a reporter like a forger?—Because he makes *notes*.

615. Why is a man approaching a candle like another about to get off his horse?—Because he is going to a *light* (alight).

616. Why is a sovereign like a centipede?—Because it is hard to *counterfeit* (count her feet).

617. Why was Richard Murphy, the Irish giant, like Dan. O'Connell?—Because he was the great *Dick Tater* (dictator).

618. What General is most prevalent, causes most distress, and spreads most dismay?—*General Want*.

619. Why is an Indian pauper like a Nabob?—Because he has a lack (lac) of rupees.

620. What heithen deity would a boxer name when asking another to second him?—*Bacchus* (Back us).

621. Why is a person with an asthma like a money chest?—Because he's a *cougher* (coffer).

622. Why is an honest man like barley sugar?—Because he is *candid* (candied).

623. Why is a parson's deputy very ill like a famous place in London?—Because he is *Clerk unwell* (Clerkenwell).

624. Why is wedlock like a pecuniary affair?—Because it is a *matrimony* (a matter o'money).

625. Why is the inside of every book unintelligible?—Because we cannot make it out (outside).

626. Why is a fellow without whiskers or mustachios like an impudent man?—Because he is bare faced.

627. Why is a man sitting quietly by himself like money which is borrowed?—Because he is *alone* (a loan).

628. What letter is that which is always repeated in America?—The letter *A*.

629. How do we know that time is money?—Because we generally find it easy to *spend* an evening in good company.

630. When is a pretty girl like a ship?—When she's attached to a buoy.

631. Why is the Riddlemaree like Caesar's wife?—Because it is beyond reproach.







## CHARADES.



CHARADES are probably of Italian origin, deriving their name from the word "*schiarare*," to unravel, to elucidate, to clear up.

The answer to a charade consists of a word of two or more syllables, each having a separate meaning, which is described enigmatically ;

and then the several ideas evolved in the first and following terms are combined in the whole.

Some charades have high poetical excellence, especially those invented by Mackworth Praed. One of these is said by Miss Mitford, in her "Literary Recollections," to have been beyond her power to solve.

"SIR HILARY charged at Agincourt.

Sooth ! 'twas an awful day !

And though, in that old age of sport,

The rufflers of the camp and court

Had little time to pray,

'Tis said that Sir Hilary muttered there,

Two syllables by way of prayer :



## CHARADES.

‘ My first to all the brave and proud  
Who see to-morrow’s sun ;  
My next, with her cold and quiet cloud,  
To those who find their dewy shroud  
Before the day be done ;  
And both together to all bright eyes  
That weep when a warrior nobly dies.’ ”

Various solutions have been suggested to this charade—  
“ Farewell,” and “ Good Night,” being the best. The words  
“ Good Night,” indeed, seem to meet all the requirements of  
the Riddle.

Another example of Praed’s excellence, is that which  
follows :

MY *first* was creeping on his way  
Through the mists of a dull October day,  
When a minstrel came to its muddy bed,  
With a harp on his shoulder, a wreath on his head ;  
“ And how shall I reach,” the poor boy cried,  
“ To the courts and the cloisters on t’other side.”  
Old Euclid came, and he frowned a frown,  
And he dashed the harp and the garland down ;  
Then he led the bard, with a stately march  
O’er my *second’s* long and cellared arch ;  
“ And see,” said the sage, “ how every ass  
Over the sacred stream must pass ! ”  
The youth was mournful, the youth was mute,  
He sighed for his laurel, he sobbed for his lute :  
The youth took comfort, the youth took snuff ;  
He followed the lead of that teacher gruff :  
And he sits ever since on my *whole’s* kind lap,  
In a silken gown and trencher cap.

*Answer*—Cambridge. The city is on the river Cam, and  
the bridge over which the student passed was like *Pons*  
*asinorum*, the asses’ bridge, the name given by Cantabs to  
the Fifth Proposition of the First Book of Euclid.



## CHARADES.

Of charades with a real practical meaning, there are very few, but the following is an excellent sample of that few :

O TRUTH ! deign to visit that isle of the west,  
Which, by aid of my *first*, braggart charlatans sway,  
Till firm as my *second*, thy throne ever blest,  
Shall be fixed in the light of a glorious day.  
Then from deepest despair shall a nation arise,  
Renewed in her youth, and regenerate in soul,  
And freed from false friends, disabused of their lies,  
Shall triumphantly garland her brows with my *whole*.

*Answer*—"Sham-rock ;" and, of course, the "isle of the west" is Ireland.

Again, the well-known "Stay-lace" certainly points a moral :

TRUE to the trumpet-call of fame and duty ;  
The soldier arms and hastens to depart,  
Nor casts a look behind, though love and beauty  
Whisper my *first* in tones that thrill the heart.  
The war is o'er—with wealth and honour laden,  
The soldier seeks the well-remembered hall ;  
He woos and wins the unreluctant maiden,  
And bids my *second* o'er her blushes fall.  
He takes her hand—a mist of rapture thickens  
Before her eyes ; such bliss succeeding pain  
Out-tasks her strength, and fainting nature sickens,  
Until my *whole* is rudely snapt in twain.

An eloquent lament for the "good old times" is conveyed in Praed's "Knighthood."

ALAS for that forgotten day !  
When chivalry was nourished,  
When none but friars learned to pray,  
And beef and beauty flourished ;



## CHARADES.

And fraud in kings was held accursed,  
And falsehood sin was reckoned,  
And mighty chargers bore my *first*,  
And fat monks wore my *second* !  
Ah, then I carried sword and shield  
And casque with flaunting feather,  
And earned my spurs in battle field,  
In winter and rough weather ;  
And polished many a sonnet up  
To ladies' eyes and tresses ;  
And learned to drain my father's cup,  
And loose my falcon's jesses !  
But dim is now my grandeur's gleam,  
The mongrel mob grows prouder ;  
And everything is done by steam,  
And men are killed by powder ;  
And now I feel my swift decay,  
And give unheeded orders ;  
And rot in paltry state away  
With sheriffs and recorders.

A still simpler form of Charade consists of two or more syllables briefly described ; as in this example, the answer to which is *Workhouse*.

HE who bravely does my *first*,  
Ere ever youth be past,  
In age will own my *second*,  
Nor need my *whole* at last.

Or these :

MY *first* is a fruit, my *second* is a fruit and my *whole* is a fruit.

*Answer*—Crab-apple.

MY *first* is a bright colour, my *second* gives a sound, and my *whole* is a wild flower.

*Answer*—Blue-bell.



## CHARADES.

### ORIGINAL CHARADES.

Among the many Charades which follow, are examples of all the leading varieties—poetry and prose, long and short—care having been taken to present a great variety both as to style and treatment. Nos. VII., XIII., XLVIII., LI., LII., LXVIII., XCV., and XCVII., strike us especially as being greatly above the average of such compositions.

#### I.

THE farmer's boys, a blithesome band,  
Flock 'round the hearthstone bright and warm ;  
My *first* so dark o'erspreads the land ;  
The rising wind betokens storm.

The storm comes on ; his jaded steed  
The trav'ller urges o'er the lea ;  
My *second* he would reach with speed—  
A transient home for such as he.

The storm descends with dismal roar—  
My *third* comes sweeping o'er the plain ;  
Dark, angry waves dash on the shore,—  
God help the sailor on the main !

The storm abates. How calm and still  
The Queen of Night above us floats !  
My *whole*, with cadence sweet and shrill,  
Now sings her thrilling, tuneful notes.  
*Answer*—Nightingale (Night, inn, gale).

#### II.

ON the margin of the desert,  
In my *first*, the camels lay,  
Waiting for the heavy burdens  
Borne by them day after day.



CHARADES.

'Tis said in the olden times  
'Neath the light of midnight moon,  
Rode my *second* on their broomsticks,  
Or were hung up high at noon.

Where the brimming river rushes  
By a pleasant, woodland grove—  
There we ate my *whole*, then onward  
Down the banks far did we rove.

*Answer*—Sandwiches (Sand-witches).

III.

A BUSY insect we in summer see,  
Pattern of patient industry ;  
*Next* we have a little word,  
Applied to man, creation's lord ;  
My *third's* an insect, small and gray,  
Type of luxury and decay.  
Join these together, and you'll see  
A beast of power and majesty.

*Answer*—Behemoth (Bee-he-moth).

IV.

WITHOUT my *first*, be you black or white,  
Day would be dreary as the night ;  
When in the battle danger beckoned,  
The brave were always in my *second*.  
Whene'er the weeds begin to grow,  
To use my *third* pray don't be slow.  
My *whole*, a famous British story,  
Is often called its author's glory.

*Answer*—Ivanhoe (Eye-van-hoe).

V.

FIRST is in work, but not in toil ;  
*Second* in earth, but not in soil .  
*Third* in sun, but not in moon ;  
*Fourth* in hymn, but not in tune :



CHARADES.

*Fifth* in hive, but not in home ;  
*Sixth* in honey, but not in comb ;  
*Seventh* in grass, but not in hay ;  
*Eighth* in night, but not in day ;  
*Ninth* in horse, but not in mare ;  
*Tenth* in rend, but not in tear.  
My *whole* a noted patriot *père*.

*Answer*—Washington.

VI.

My *first* I may in truth declare—  
Its name and nature both is air ;  
My *second* is a perfect bore,  
Yet make sweet music evermore ;  
My *whole* in many a crowded street  
Lies in its bed beneath your feet.

*Answer*—Gas-pipe.

VII.—A LOVE LETTER.

I HAVE twined you a wreath,  
But its fanciful braid  
Does not glow with the colours  
The brightest in hue ;  
Yet not without thought  
The selection was made,  
As your heart will confess  
If its feelings be true.

Then glean from my pöesy  
Its gracious intent,  
And return as in duty,  
The off'ring now sent.

There is first the fair flower,  
That some poets propose  
As a bud of more charms  
Than their idol the rose ;



CHARADES.

---

'Tis as sweet and as pure,  
And as lovely, but, yes,  
What that bud and its emblem—  
I leave you to guess.

To contrast with this blossom,  
Earth's fairest of flowers,  
We will seek for a branch  
From the evergreen bowers ;  
There is one which to Hope,  
And to Memory is dear,  
And its promise is Peace ;  
Oh, that branch shall be here !

I have been to the woods,  
And the zephyrs betrayed  
Where some shy fragrant flowers  
Their hiding-place made ;  
I discovered and culled them,  
Though coyly they grew ;  
Where the green leaves the thickest  
Their dark shadows threw.

Now, I'll twine in that blossom  
As free and as wild  
As the light wind that owns her  
His favourite child ;  
She is young, and in beauty  
And blushes arrayed,  
Is a sweet fairy promise  
To finish my braid.

'Tis complete ; and unless  
You are fettered in mind,  
You will own there is something  
Far dearer behind.



CHARADES.

Then unite the initials,  
And pause on the name  
They will softly disclose—  
Though to speak it were shame.

*Answer*—Lily ; Olive ; Violet ; Eglantine—LOVE.

VIII.

FIRST in pencil, not in pen ;  
*Second* in lair, not in den ;  
*Third* in money, not in cash ;  
*Fourth* in lightning, not in flash ;  
*Fifth* in queen, not in king ;  
*Last* in bracelet, not in ring.  
My *whole* will name a singing bird,  
Which in England oft is heard.

*Answer*—Linnet.

IX.

MY *first* is used in driving ; my *second* is needy ; my *third*  
is a nickname ; and my *whole* is a bird.

*Answer*—Whip-poor-will.

X.

MY *first* you will find in a tortoiseshell cat ;  
The right place for my *second* is inside your hat ;  
My *third* is an insect you often may see ;  
When it rains, if you're wise, take shelter in me.

*Answer*—C,A,B. (Cabriolet.)

XI.

SEE how the arena's thronged, the glorious sport to see ;  
With Spain's fair daughters, and proud chivalry !  
And "vivas" loud mix with the din of trumpets and of drums,  
The gates fly wide, and, with a roar, my noble *primal* comes,



## CHARADES.

And, yet, of everyone that's there, my *next* the lead doth take,  
Which, tho' 'twas never yet in fault, owns to a great mistake.  
It mingles in the fierce *mêlée*, floats 'mid the glittering plumes,  
And tho' of temper never out, fierce in its rage it fumes.  
Far from the ken of grasping man, my useful *third* is found,  
Yet to obtain it, fathoms deep he excavates the ground.  
Join these right carefully, and you my *whole* may use  
As an account official of the public news.

*Answer*—Bull-e-tin.

### XII.

No one can tell what time may bring  
To those who do my *second*,  
Though it "works wonders," yet the thing  
I always naughty reckoned.  
My *whole* was mad to "try it on,"  
And found it would not fit,  
Deceived, betrayed, and left alone,  
My dear young friend was "bit."  
And now just for a little bread,  
My *first* is daily plied.  
Oh ! if the future could be read,  
How few would step aside.

*Answer*—Pen-elope.

### XIII.—NAUTICAL.

ON either side a mossy bank, the water underneath ;  
The sun above shone brightly down, the zephyrs held their  
breath.  
My *first* and I went gliding on, and left behind a trace,  
Which growing faint and fainter still, at last was lost in space.  
It was a merry first of May, and ere the sports were done,  
A maiden drew herself away, and, musing, sat alone.  
My *second* coming by her side, her hand did gently press,  
Then sat him down, and whispered low. What said he ?  
Can't you guess ?



## CHARADES.

---

Next day, ten thousand people came, in crowds from every part ;

And every eye was firmly fixed, all eager for the start.  
A happy *second* then was I, my joy knew no control,  
When proudly sitting in my *first*, I acted as my *whole*.

*Answer*—Boat-swain.

### XIV.—LITTLE CHARADES.

My *first* is never on,  
And never warm my *second*,  
By Jove, 'tis time I was at my *whole*,  
For by the boy I'm beckoned.

*Answer*—Office (Off-ice).

### XV.

My *whole* to him who has my *first*,  
Is indispensable, I tell you ;  
He'll have to *second* my *first*,  
And *first* my *second* too.

*Answer*—Watch-pocket.

### XVI.

LOOK at my happy joyous *first*,  
With my *second* by her side ;  
'Tis strange, but a short time ago,  
My *first* was then my *whole*.

*Answer*—Brides-maid.

### XVII.

AT evening by my *whole* you'll think  
Of days gone by ; and never reckon  
That by my *second* my *first* is made,  
And by my *first* my *second*.

*Answer*—Fire-light.



CHARADES.

---

XVIII.

My *first* placed in my *second's* hands,  
Be it in peace or war ;  
My *whole* is one of England's bulwarks,  
And our enemies defy.

*Answer*—Rifle-men.

XIX.

My *first* is always fresh,  
My *second* ever bold :  
And dearly I delight to be  
A resident in my *whole*.

*Answer*—New-castle.

XX.

THE weary traveller, for precious ease,  
Struggles to pull off my *first*,  
But without success ; then, in a rage,  
Calls on my *second* to bring my *whole*.

*Answer*—Boot-jack.

XXI.

My *first* in the kitchen solemnly stands,  
And warns me to my *second*,  
And the neighbours oft declare I am  
As regular as my *whole*.

*Answer*—Clock-work.

XXII.

IN the hope of my *first*,  
Being caught by my *second*,  
I sat down by the side of the brook ;  
But lo and behold ! as I looked quickly down,  
My *first* had gone off with my *whole*.

*Answer*—Fish-hook.



## CHARADES.

### XXIII. SUNDAY CHARADE.

O'ER a snow-white, trackless waste,  
Guided by a cunning hand,  
Swiftly glides my *first* to glad,  
Loved ones far from fatherland.

In my *second* may be traced,  
The reflector of the heart ;  
'Tis a pronoun though it forms  
Of a word the smallest part.

'Neath Arabia's cloudless sky,  
You will often see my *third* ;  
Emblem of our bodies frail,  
Teaching us our loins to gird.

When at mercy's door we knock,  
Pleading that our sins may roll  
Burden-like from off our back,  
Then are we in truth my *whole*.

*Answer*—Penitent(Pen-eye-tent).

### XXIV.—FLOWER CHARADES.

LIKE my *first*, at most hours of the day you may meet  
In London's fine squares, or far-famed Regent Street ;  
But in either of these should my *second* appear,  
Your cheek might be blanched, and expressive of fear ;  
Yet my *whole* is as harmless, as harmless, can be,  
You may eat it as salad, or drink it as tea.

*Answer*—Dandelion (Dandy-lion).

### XXV.

How pleasant 'tis to stroll along  
O'er upland, vale, or lawn ;  
And listen to the joyous song  
Of my *first* at early morn.



## CHARADES.

---

My *second* oft—too oft is used  
By hunters in the chase ;  
And always too is much abused  
By jockeys in a race.  
My *whole* is seen in summer time  
Amidst the gay parterre ;  
And blossoms freely in our clime,  
For Flora's fame to share.

*Answer*—Lark-spur.

### XXVI.—BIOGRAPHICAL.

My *first* is in clock, but not in time ; *second* is in dollar, but not in dime ; *third* is in spirit, but not in wine ; *fourth* is in rod, but not in line ; *fifth* is in bird, but not in tree ; *sixth* is in you, but not in me ; *seventh* is in drop, but not in fall ; *eighth* is in room, but not in hall ; *ninth* is in sin, but not in shame ; and my *whole* is a poet, known to fame.

*Answer*—Lord Byron.

### XXVII.—MASONIC.

HARK ! 'tis the bloodhound's bay ! For life, dear life !

A hunted son of Afric flees

To join his children and his faithful wife.

The boundary's gain'd. My first he is ! He sinks upon  
his knees,

And thanks kind Heaven.

My *next's* a sturdy artizan, whose ready hands,

Nor cot nor palace could be raised without ;

My *whole*, one of a brotherhood, found in all lands,

Whose beneficial influence none can doubt ;

Whose bonds are never riven.

*Answer*—Free-mason.



## CHARADES.

### XXVIII.—FLORAL.

STRUCK down amid the heat of strife,  
A warrior faintly yields his life ;  
But ere he seeks the shades of death,  
My *first*, with his expiring breath,  
He kissed, and gasped a loved one's name,  
Then bade adieu to love and fame.  
Sweet emblem of our opening youth,  
Ere time, with dire, relentless ruth,  
Hath blurred its joy, my *second* is.  
How blest could we but grow in bliss  
As it in charms, till, full each grace,  
It droops back to its resting-place.  
Amid a mass of waving hair,  
Maidens at times my *whole* will wear :  
 Oftener yet will it be shown  
Upon the breasts of "swells" in town.  
A queen, among her compeers—she,  
The subject of my *jeu d'esprit*.

*Answer*—Rose-bud.

### XXIX.—DOMESTIC.

WHEN morning comes, in winter-time,  
And flakes of snow are falling,  
When leafless boughs are white with rime,  
And tempest shrieks appalling—  
How pleasant then my *first*, when we  
Assemble over toast and tea !  
When, breakfast done, we venture forth,  
With dismal shake and gesture,  
Into the regions of the north :  
My *second* is a vesture  
Of great esteem to all of those  
Who travel over frozen snows.



## CHARADES.

And when the business of the day,  
Its toils and cares are over,  
How gladly do we haste away  
To feel ourselves in clover.  
When safe at home, where babies roll  
With playful kittens on my *whole* !

*Answer*—Hearth-rug.

### XXX.—CIVIC.

My *first* young ladies often are  
(Those naughty little misses).  
I really think they punished ought  
To be, with many kisses.  
My *next's* a preposition small ;  
My *third* a single letter ;  
And for my *fourth* a largish town  
We'll take—nought could be better.  
My *whole* of perseverance tells :  
All lazy habits it repels.

*Answer*—Pert-in-a-city.

### XXXI.—MEDICAL.

When quite a boy, from home I ran,  
To satisfy my thirst  
For wild adventure, which I did,  
By going to my *first*.  
When from my doctor I received  
A bill, I gladly reckoned  
The money, and with pleasure paid,  
For I was then my *second*.  
A bear broke loose, when in the "Zoo"  
I took an evening stroll ;  
And no one there felt safe until  
It was again my *whole*.

*Answer*—Se(a)cured.



## CHARADES.

### XXXII.—GENERALS AND THEIR VICTORIES.

1. My *first* is a title of courtesy, my *second* is a bird, my *third* is a grain, my *fourth* is a verb, and my *fifth* is a fastening. My *whole* is an English hero.

*Answer*—Sir Henry Havelock.

2. My *first* is chance, my *last* is an adverb, my *whole* is a siege in which the above-mentioned English hero was engaged.

*Answer*—Lucknow.

3. My *first* is a testament, my *second* is a pronoun, my *third* is a verb, my *fourth* is a partition, and my *fifth* is often used by gamesters. My *whole* is a Scotch hero.

*Answer*—William Wallace.

4. My *first* denotes to move, my *second* is a kind of salt fish, my *whole* is a battle in which the above-mentioned Scot was engaged.

*Answer*—Stirling.

5. My *second* is often made of my *first*, my *third* is a boy's name, vulgarly expressed, my *fourth* is what all boys are, my *whole* is an American hero.

*Answer*—Stonewall Jackson.

6. My *first* is part of a boy's name, my *second* is a vowel, my *third* is found on farms, my *fourth* denotes a city, my *whole* is a battle in which the above-named American hero was engaged.

*Answer*—Fredericksburg.

7. My *first* is an Italian name, my *second* is three-fourths of a dress, my *third* and *fifth* are alike, and my *fourth* is what most old men are. My *whole* is an Italian hero.

*Answer*—Guiseppe Garibaldi.



## CHARADES.

8. My *first* is part of a fence, my *second* is found in war, my *third* is one-half of an insect, my *whole* is a siege in which the above-named Italian hero was engaged.

*Answer*—Palermo.

9. My *first* is two-thirds of a horse, my *second* is a land measure, my *third* and my *fifth* are alike, my *fourth* is half of an animal, my *sixth* denotes separate, and my *last* is a vowel. My *whole* is a French hero.

*Answer*—Napoleon Buonaparte.

10. My *first* is a planet curtailed, my *second* is a Latin interjection, my *third* denotes command, my *whole* is a battle in which the above-named French hero was engaged.

*Answer*—Marengo.

11. My *first* is a planet, my *second* an elevated apartment, my *third* is a colour, and my *fourth* a colour twice curtailed. My *whole* is a Prussian hero.

*Answer*—Marshal Blucher (ochre).

12. My *first* is found all over the globe, and without it all living creatures would die, my *second* is a girl's name familiarly expressed, and my *whole* is a battle in which the above named Prussian hero was engaged.

*Answer*—Waterloo.

### XXXIV.—EASY CHARADES.

MY *first* is a beverage, my *second* is a human being, my *third* is used as a drink, my *fourth* you will find in Russia, and my *whole* is used in travelling.

*Answer*—Port-man-tea-u.



## CHARADES.

XXXV.

My *first* is a participle, my *second* is part of your dress, my *third* is a letter, my *fourth* is used in front of houses, and my *whole* is to examine.

*Answer*—In-vest-i-gate.

XXXVI.

My *first* is useful to the earth, my *second* is worn by ladies and was also used in war, and my *whole* is seen in the sky.

*Answer*—Rain-bow.

XXXVII.

My *first* is an animal, my *second* is an article, my *third* should be used every day, and my *whole* is a place for the dead.

*Answer*—Cat-a-comb.

XXXVIII.

My *first* is a weapon used in war, my *second* lives in the sea, my *whole* is a species of fish found in warm climates.

*Answer*—Sword-fish.

XXXIX.

My *first* is a title, my *second* is a boy's name, my *third* is a name, and my *whole* is the name of a British admiral.

*Answer*—Sir Charles Napier.

XL.

My *first* is part of a numeral, my *second* is a ferocious animal, my *third* is what we breathe every day, my *fourth* is an article, and my *whole* is worth the square of my *first*.

*Answer*—Mil-lion-air-e.



CHARADES.

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XLI.

My *first* is a preposition, my *second* is a tree, my *third* is a female's name, and my *whole* is a lodging for the sick.

*Answer*—In-fir-Mary.

XLII.

My *first* is insane, my *second* is an article, my *third* is a brilliant light used in towns, my *fourth* is what we ride in, and my *whole* is an island in Africa.

*Answer*—Mad-a-gas-car.

XLIII.

My *first* is an article of dress, my *second* you will find in Prussia, my *third* is a part of the face, and my *whole* is an order of friars.

*Answer*—Cap-u-chin.

XLIV.

My *first* is a celebrated patriot, my *second* you see with, my *third* is a sweet fruit, and my *whole* is a seaport in Asia.

*Answer*—Tell-i-cherry.

XLV.

My *first* is an objective pronoun, my *next* is used at weddings, and my *whole* is an inhabitant of the deep.

*Answer*—Her-ring.

XLVI.—A GROUP OF BRITAIN'S FAMOUS MEN.

1. My *first* is a word meant to "hold" or "possess,"  
'Tis spelt with four letters I'm free to confess.  
My *second's* an instrument made to confine,  
To give you the *key* I politely decline.  
My *whole*, when you find it, will give you the name  
Of a brave British hero distinguished in fame.

*Answer*—Have-lock.



CHARADES.

2. My *first* a large vessel constructed of wood,  
With its freight once on Ararat's mountain top stood.  
My *second* the name of a workman will show  
A word of six letters I wish you to know.  
My *whole* you will see, if you find it aright,  
Is the name of a clever ingenious knight.

*Answer*—Ark-wright (Sir R.)

3. My *first* is a place in which soldiers are found,  
By the Romans made square, by the Danes of old, round.  
My *second's* an instrument used as a call,  
Of metal 'tis made, and 'twill break if it fall.  
My *whole* is the name of a noble Scotch peer,  
With my *first* well acquainted, but unknown to fear.

*Answer*—Camp-bell (Sir Colin)  
(afterwards Lord Clyde).

4. My *first* is a passion which none should desire,  
It burns in the breast like a "dull, hungry" fire.  
My *second's* a weight as all school-boys know well,  
Transposed, a short word in our language will spell.  
My *whole*, by the friends of our King Charles the First,  
I am sure has been often and heartily cursed.

*Answer*—Ire-ton.

5. If my *first* you would know, you have not far to look,  
I am sure you can find them in this very book.  
My *second's* a word you can easily guess,  
When I tell you that "value" 'tis used to express.  
My *whole* was a poet who held a high station,  
Whose works have obtained for him great approbation.

*Answer*—Words-worth.

6. My *first* is a spider, a pony, a ball,  
To give its full meaning my space is too small.  
My *second's* so short all its meaning, I'll give,  
'Tis a place you know well, where wild animals live.



CHARADES.

My *whole*, which I'm sure you will find if you can,  
Will appear as the name of a late famous man.

*Answer*—Cob-den.

XLVII.

WHEN a party of women together you see,  
Between them I'm sure my *first* there will be,  
Especially over a nice cup of tea.

And if not provided with muffin or cake,  
A breakfast they seldom or ever can make,  
Unless of my *second* they have to partake.

My *whole* is well-known both for commerce and trade,  
As a harbour for vessels of every grade.

*Answer*—Chat-ham.

XLVIII.—LEGAL.

O'ER hill, thro' dale, and meadow green,  
A tramping troop I see !  
As thro' the scattered dust they go.  
Strive they for art or progress ? No !  
Their mission and their object mean  
My *first*—what can it be ?

Oh, turn, flee from this scene of strife,  
Some peaceful haunt to visit !  
Still shall my sense offended be !  
In pulpit, stage, or platform see  
My *second* crush the very life  
Of poetry ! What is it ?

And now a drooping, fearful man,  
Skulks thro' the street and weather.  
What means his stealthy, shuffling by ?  
What lurking fire is in his eye !  
My *whole* is on his track ! Now can  
You name me altogether ?

*Answer*—War-rant.



## CHARADES.

### XLIX.—THOUGHTFUL.

My *first* is the half of a river in Kent ;  
My *second* e'er dwells with a maiden content ;  
Mr *third*, twice repeated, is an exclamation, no doubt ;  
My *fourth*, when curtailed, no home is without.  
You must now surely know me, if at guessing you're rife,  
For my *whole* you are doing each day of your life.

*Answer*—Med-i-tating.

### L.—FLORAL.

My *first* is seen in meadow green,  
In fallow field and glen,  
'Mid flowerets sweet, with nimble feet,  
It flies the haunts of men.  
O'er hill and dale, and verdant vale,  
And through the leafy trees,  
My *second's* sound, to all around,  
Is wafted by the breeze.  
My *whole* 'neath shade, in lonely glade,  
Where wild flowers drink the dew.  
Soon out the ground, I gaily bloom,  
And sip the nectar new.

*Answer*—Hare-bell.

### LI.—HIBERNIAN,

ARRAH, Patrick, my jewel, you're a broth of a boy,  
Your likes, sure, there never was seen ;  
You can ogle the girls and tip them the *first*,  
In the swate town of Ballyporeen.  
There's dainty wee Norah, the pride of Kildare,  
Her beauty is fit for a queen ;  
You took her from Mike, the big bog-trotting calf ;  
In the swate town of Ballyporeen.



## CHARADES.

For which a shillelagh came down with a whack,  
And landed your two eyes between ;  
But your head, by the powers ! was as hard as the *second*,  
Or farewell to swate Ballyporeen.

The *whole*, my dear Patrick, you need not be kissing ;  
Without it the first you can manage, I ween :  
But take your dear Norah—make her your sweet wife ;  
And remain contate in nate Ballyporeen.

*Answer*—Blarney-stone.

### LII.—PATRIOTIC.

I HAD a dream of bygone years : I saw a fair-haired boy ;  
His youthful face was beaming with a radiant smile of joy.  
I saw his young, yet manly form, within the trim school-ground,  
And when his soft sweet voice was heard, his playmates crowded round

And listened, with a greedy ear, as unto them he told  
Of glorious deeds that had been done by patriots of old ;  
Of many a hard-contested field, of cities lost and won ;  
And thus his youthful days were spent—heroic Washington ;

The scene was changed—it was a plain empurpled with blood !  
And in that surging human tide—that wild, resistless flood—  
I recognized the fair-hair'd boy in that heroic form  
That spurred into the very front of that fierce battle's storm.  
His manly voice came swelling forth in all its clearness then.  
In vain endeavours so to cheer those poor disheartened men ;  
And when that all seemed to be lost—when every hope seemed gone—

A ray still lingered in his breast—heroic Washington !

The scene was changed—I then beheld a happy, joyous throng  
Hailing with pride the conqueror ; and as he passed along,



CHARADES.

I recognised his form again : his locks were whiter now—  
The weight of earthly cares had left their mark upon  
his brow.

Hark to the trumpet's brazen notes ! hark to the thunder-  
ing drums !

And every voice proclaims aloud, "Behold the conqueror  
comes !"

All through that long and dreary *whole*, he still kept toiling on ;  
Branded my *first*, brave as my *last*—heroic Washington !

*Answer*—Rebel-lion.

LIII.—HIBERNIAN.

'Twas in a bonnie Scottish town,  
No' unco lang sin' syne,  
I saw a great big Irish loon,  
Wha 't seemed had tint his min'.

And told me he'd been to the *first*,  
And what he'd gotten there,  
Had raised his bluid, and syne he curst  
In *last* he'd hae a share.

Ma sang ! he had it tae his loss  
And as on's back did fa',  
He wished him safe the sea across,  
Whaur *whole* rins far awa'.

*Answer*—Bar-row. (The Barrow is a river in Ireland.)

LIV.—DOMESTIC.

My *first's* a precious stone ;  
My *next* a well-known tree ;  
Or call my *first* a fruit,  
The *next* a thong will be.  
Whichever way you choose  
This puzzle to divide,  
You still will find my *whole*  
A powder will abide.

*Answer*—Pearl-ash, or Pear-lash.



CHARADES.

LV.—FACIAL.

My *first* is elopement, but still  
It never utters word ;  
And though it tells of good and ill—  
Of steadfast mind and wavering will—  
Its voice is never heard.  
It oftentimes doth warn of hate,  
And signal hearts affectionate.  
My *second*, ah ! alack-a-day,  
Deep degradation brings ;  
When wielded 'neath a tyrant's sway,  
Man's self-respect doth flee away  
Beneath his sufferings.  
It fills his heart with feelings grim,  
And makes a brutal beast of him.  
My *whole* contributes to adorn  
Full many a lady fair ;  
If of my total she were shorn,  
A beauteous maid would look forlorn—  
'Twould mar her beauty rare.  
Without it she, whose charms are nil,  
Would, on my soul, look plainer still.

*Answer*—Eye-lash.

LVI.—LITTLE CHARADES.

My *first* is a flower, my *second* is another name for harbour,  
my *whole* is an English town.

*Answer*—Stock-port.

LVII.

My *first* is a vegetable, my *second* is a domestic fowl, my  
*whole* is a handsome bird.

*Answer*—Pea-cock.

LVIII.

My *first* is a beverage, my *second* is a measure for beer, my  
*whole* is a domestic article.

*Answer*—Tea-pot.



CHARADES.

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LIX.

My *first* is a vehicle, my *second* is a preposition, my *whole* is part of a ship.

*Answer*—Cab-in.

LX.

My *first* is a grain, my *second* is part of a house, my *whole* is an English county.

*Answer*—Corn-wall.

LXI.

My *first* is a liquid, my *second* is a fish, my *whole* is a whisper.

*Answer*—Ink-ling.

LXII.

My *first* is formal, my *second* is a flower, my *whole* is a flower.

*Answer*—Prim-rose.

LXIII.

My *first* is a colour, my *second* is a workman, my *whole* is a workman.

*Answer*—Black-smith.

LXIV.

My *first* is a vehicle, my *second* is mean, my *whole* is a town in Ireland.

*Answer*—Car-low.

LXV.

My *first* is a human being, my *second* is to walk, my *whole* is an Indian fruit.

*Answer*—Man-go.

LXVI.

My *first* is to spoil, my *second* is a vowel, my *third* is a precious metal, my *whole* is a flower.

*Answer*—Mar-i-gold.



CHARADES.

LXVII.

My *first* is dropped into my *second*, and is called my *whole*.

Answer—Letter-box.

LXVIII.—GALLANT.

Sir Roland he was as brave a knight  
As ever the Red Cross wore ;  
With his trusty sword he held his right,  
In the brave old days of yore.  
His heart was bold, and his hand was strong,  
And he loved a lady fair ;  
He wooed her true and he wooed her long,  
And he hoped her hand to share.  
For Lady Ella was fair to see,  
And blue and bright was her eye,  
As the star that beams on the dark, dark sea,  
From the gemmed and quiet sky.  
“Fair Ella, my own, my lady-love,”  
Sir Roland said with a tear ;  
“Let my sorrow thy soft compassion move,  
To my *first*, oh, lend an ear ;  
“For I pledge my troth, my *next* you are,  
That I am as loyal a knight,  
As e’er lifted a lance in the Paynim war,  
Or bled in the gory fight.”  
“Thy prayer is heard, and my heart is thine,”  
Fair Ella she said with a smile ;  
“And now in peace or war thou art mine,  
For well hast thou stood the trial.”  
Sir Roland his eye was bright with my *whole*,  
And his heart leapt up for joy ;  
A warm, impassioned kiss he stole,  
And his rapture knew no alloy.



## CHARADES.

And when she was his at her own sweet will,  
He loved her more and more ;  
And when he was old he loved her still,  
As he loved in days of yore.

*Answer*—Plea-sure.

### LXIX.—MATRIMONIAL.

Jem Jenkinson waited on Brown,  
To ask for the hand of his daughter ;  
He held a snug berth in the town,  
And felt pretty sure he had caught her.  
But queer are the fortunes of love,  
And Jem's was one of the worst ;  
For Brown, in my *second*, most unlike a dove,  
Right speedily showed him my *first*.  
Our hero, abashed and confounded,  
Lost over his feelings control,  
And hurrying home deeply wounded,  
Spoke of it when there as my *whole*.

*Answer*—Out-rage.







## GEOGRAPHICAL CHARADES.

LXX.

1. MY *first* is a town in Turkey in Asia, my *second* is a river in Switzerland, and my *whole* is a town in Nubia.

*Answer*—Senn-aar.

2. My *first* is a country in South America, my *second* is an island of Scotland, and my *whole* is a lake in Italy.

*Answer*—Peru-gia.

3. My *first* is a mountain of France, my *second* is a town in the Morea, also a town in Sicily; and my *whole* is an island in the Archipelago.

*Answer*—Jura-nisi.

4. My *first* is a town in China Proper, my *second* is a river in England, also a river in Wales; and my *whole* is a department of France.

*Answer*—Ven-dee.

5. My *first* is a town in Leinster, my *second* is a town in West Flanders, and my *whole* is a town in India.

*Answer*—Bir-loo.

6. My *first* is a town in Chinese proper, my *second* is a county of Scotland, and my *whole* is a town in Scotland.

*Answer*—Kin-ross.



## CHARADES.

7. My *first* is a town in Austria, my *second* is a town in Mongolia, my *third* is a town in India, and my *whole* is a town in Anatolia.

*Answer*—Ips-ili-hissar (Ipsilihissar).

8. My *first* is a town in Herts, my *second* is a town in Hainault, and my *whole* is a town in the south of England.

*Answer*—Ware-ham.

9. My *first* is a country in Asia, my *second* is an island of France, and my *whole* is a town on the coast of South America.

*Answer*—China-ré (Chinare).

10. My *first* is a town in Denmark, my *second* is a town in Sweden, and my *whole* is a town on the coast of Denmark.

*Answer*—Hune-torp.

11. My *first* is a river in Holstein, my *second* is a town in Norland, and my *whole* is a town in Sweden.

*Answer*—Stor-umea.

12. My *first* is a town in Denbighshire, my *second* is a country in the Eastern Peninsula, and my *whole* is a river in Turkey.

*Answer*—Mold-ava.

13. My *first* is a term of endearment, my *second* a standard weight, my *whole* a town in England.

*Answer*—Darling-ton.

14. My *first* is a game, my *second* is what we use our eyes for, and my *whole* a state in America.

*Answer*—Tennes-see.



## CHARADES.

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15. My *first* is an article of fuel, my *second* moistens the earth, and my *whole* a town in Ireland.

*Answer*—Cole-raine.

16. Fish propel themselves with my *first*, and my *second* is what we do with our dead, my *whole* being a portion of London.

*Answer*—Fins-bury.

17. My *first* is the plural of a standard measure, my *second* a lake, my *whole* a town in England from which a peer takes his title.

*Answer*—Elles-mere.

18. My *first* is produced by a bird, my *second* is yielded by a pig, my *whole* is an English town.

*Answer*—Eg-ham.

19. My *first* is what every man becomes on marriage, my *second* is the place where a noted battle was fought, my *whole* an English town.

*Answer*—Husband-Bosworth.

20. My *first* is an unmarried female, my *second* is petrified, my *whole* is a town in England.

*Answer*—Maid-stone.

21. My *first* is a point in the compass, my *second* is used for bleeding, my *whole* is a town in England.

*Answer*—North-leach.

22. My *first* is a tree, my *second* a joint of meat, my *whole* a town in England.

*Answer*—Oak-ham.



CHARADES.

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23. My *first* is a colour, my *second* a female's name, my *whole* a town in England.

*Answer*—Red-ruth.

24. My *first* refers to needy circumstances, my *second* to long life, and my *whole* is an English town.

*Answer*—Want-age.

25. My *first* means death, my *second* a collection of water, my *whole* a well-known village near London.

*Answer*—Mort-lake.

26. My *first* is a sign of the zodiac, my *second* a sacred edifice, my *whole* a town in England.

*Answer*—Leo-minster.

27. My *first* is a portion of an ox, my *second* a church dignitary, my *whole* a town in England.

*Answer*—Horn-dean.

28. My *first* is the name given to a beast of burthen, my *second* the voice of the animal, my *whole* a metropolitan suburb.

*Answer*—Hack-ney.

29. My *first* is used in the game of billiards, my *second* is a child's name for a parent, my *whole* a town in Scotland.

*Answer*—Cu-par.

30. My *first* is to destroy, my *second* is a peer, my *whole* a town in Ireland.

*Answer*—Kil-lucan.

31. My *first* is a well-known plant, my *second* is built over a river, my *whole* a town in England.

*Answer*—Ivy-Bridge.



CHARADES.

32. My *first* is a river in England, my *second* the voice of a beast of burthen, my *whole* a town in France.

*Answer*—Cam-brai.

33. My *first* is an important residence, my *second* is the name of a well-known road manufacturer, my *whole* a place in Ireland.

*Answer*—Castle-macadam.

34. My *first* is what all do after sleeping, my *second* is a plot of ground, my *whole* a town in Ireland.

*Answer*—Wake-field.

35. My *first* is an important portion of the human body, my *second* a collection of water, my *whole* an English town.

*Answer*—Liver-pool.

36. My *first* is an article of furniture, my *second* where my baby sleeps, my *whole* a town in England.

*Answer*—Pres-cot.

LXXI.

I MADE up my mind to *second* my *first*,  
And my *whole* from the dealer received ;  
But I found that my *second*  
Was too long for my *first*,  
And returned my *whole* to the maker deceived.

*Answer*—Picture-frame.

LXXII.

OH, no, says my *first*, 'tis so warm and hot,  
I really can't put on my *second*,  
Tho' 'tis quite an age I've been in my *whole*,  
I still very pretty am reckoned.

*Answer*—Widow-hood.



## CHARADES.

### LXXIII.

MY *first* is never long,  
In my *second* now I reign,  
And my *whole* once in the Sporting World  
Then gained himself a name.

*Answer*—Shorthouse (Dr. Shorthouse, the writer on horse racing.)

### LXXIV.—ENGLISH TOWNS.

1. MY *first* is a noted tree, my *second* a noted food, and my *whole* a not very noted place.

*Answer*—Oak-ham.

2. My *first* is the product of my *second*, and my *whole* is pleasant to romp in.

*Answer*—Hay-field.

3. My *first* is to hurry, my *second* is painful on your toe, and my *whole* is near Liverpool.

*Answer*—Run-corn.

4. My *first* descends, my *second* you often ascend, and my *whole* is a pleasant place.

*Answer*—Rain-hill.

5. We all do my *first* every morning, in my *second* you play cricket, and my *whole* is a manufacturing town in Yorkshire.

*Answer*—Wake-field.

6. My *first* is the opposite of white, my *second* is painful, and my *whole* is a cotton-spinning centre.

*Answer*—Blackburn.



## CHARADES.

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### LXXV.

My *first* garotters fear, and soldiers can't abide,  
Though sleek it is, and fair to see, when by the fireside ;  
My *second* is an animal, though very much abused,  
That, ever patient, struggles on, however ill he's used ;  
My *third* upon the battle-field from struggling foes is torn,  
To deck our halls and rooms of state, it proudly home is borne ;  
My *whole* is what, I fondly hope, whate'er our fate may be,  
May ne'er, throughout this stormy life, befall both you and me.

*Answer*—Cat, ass, trophy (Catastrophe).

### LXXVI.

My *first* is the season when kind nature yields  
The bright-tinted fruits of her orchards and fields,  
And enriches mankind with her store.  
My *second* what wanderer who does not revere,  
And in mem'ry cherish that one spot so dear,  
Tho', perchance, he may ne'er see it more ?  
And think, while a sadness steals over his soul,  
Of the days when he shared in the joys of my *whole*.

*Answer*—Harvest-home.

### LXXVII.

BORNE along by the wind comes a solemn-toned knell,  
Could aught but my *first* such a mournful sound tell ?  
As it strikes on the ear so measured and slow,  
It tells of a soul gone to weal or to woe.  
Then weeping friends meet 'neath the cypress-trees' shade,  
And the bones of the dead in my *second* are laid ;  
That last earthly dwelling they reverently close,  
And again leave my *whole* to its silent repose.

*Answer*—Burial-ground.



## CHARADES.

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### LXXVIII.

FEATHERED songsters blithely singing,  
Hills and rocks with echoes ringing,  
Zephyrs sighing in the trees,  
Truly are my *first* all these.  
Softly o'er my *second* stealing,  
Comes a blissful, happy feeling,  
As the thoughts are fixed above  
All else, upon my *whole*, and love!

*Answer*—Sweet-heart.

### LXXIX.

My *first* is a sportive but timorous thing,  
Which bounds through the coverts with joy in its spring,  
Darting off at the fall of a leaf,  
My *second's* oft heard in the day's busy round,  
Striking full on the ear with its echoing sound,  
And proclaiming now joy and now grief.  
My *whole* may be seen in the meadows and glades,  
Where it brightens the earth with its hue ere it fades.

*Answer*—Hare-bell.

### LXXX.

A TRAVELLER, weary and sinking from thirst,  
With joy threw him down at the brink of my *first*,  
And a copious draught drank he.  
My *second* is seen in the autumn's late day,  
And foretells that its beauties will soon pass away.  
My *whole* dashes on with a rush and a bound,  
Appalling the ear with the might of its sound,  
Like the roar of a troubled sea.

*Answer*—Water-fall.



CHARADES.

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LXXXI.

TAKE half of what is needful for the dead,  
What helps physicians to their daily bread ;  
Join these together, bright and clear,  
And drink for breakfast without fear.

*Answer*—Cof-fee.

LXXXII.

IN many a rural landscape green,  
O'er the tree-tops rising my *first* is seen ;  
The villagers dwelt 'neath its guardian shade,  
Near the sacred spot where their sires are laid.  
My *second* oft causes the heart to leap  
When seen to rush by in its headlong sweep ;  
And the breast upheaves with the thoughts that roll  
O'er my mind like the pell-mell of my *whole*.

*Answer*—Steeple-chase.

LXXXIII.

BITTER is the sting of my *first*,  
Sweet is my *third* if only reversed,  
My *second* you surely may find in the ant,  
My *whole* is the name of an esculent plant.

*Answer*—Asp, a, sugar (Asp-a-ragus).

LXXXIV.

A FISH and an insect  
With a vowel unite,  
You then will behold  
Something sparkling and bright.

*Answer*—Brill-i-ant.



CHARADES.

LXXXV.

A CONVEYANCE is my *first*,  
My *second* we love dearly,  
My *whole* is trampled under foot,  
And often flogged severely.

*Answer*—Car-pet.

LXXXVI.

A RIVER in Europe my *first*,  
A land measure is my *third*,  
My *second* is nought but a vowel,  
And my *whole* is a medical herb.

*Answer*—Cam-o-mile.

LXXXVII.

ONCE I bestrode a lazy steed,  
And used the *first* to mend his speed ;  
For a long way I had to go,  
To get some cash a man did owe.  
My *second*, safe within my coat,  
I had to show, 'twas all I got ;  
When I arrived, the man was gone,  
My money also with him flown.  
My *third's* a letter ; bear in mind,  
It is the first and last you'll find.  
A term my *whole*, you often see  
Applied to coins and progeny.

*Answer*—Spur-IOU-s (Spurious.)

LXXXVIII.

My *first* in secret places lurk,  
My *second* broods no good,  
My *whole* would make you stiff and stark,  
If taken with your food.  
I'm the farmer's foe, the farmer's friend,  
My *whole* of my *first* soon makes an end.

*Answer*—Ratsbane.



CHARADES.

LXXXIX.

My *first*, I'll inform you, should be very strong,  
And that is enough to say;  
My *second's* a number that will not take long  
To count—be as slow as you may.  
My *whole* is much wished for, and often is made,  
In many a different way;  
It is good, it is bad, it has many a grade,  
And many bow down to its sway.

*Answer*—*Fort*, a defended place, or strong; *une*, one (*Fort-une*).

XC.

IN winter's time my *first* is seen,  
When the weather is very cold;  
And is formed into my *second*  
By children young and old.  
And if my *whole* you wish to find,  
My *first* and *second* must be combined;  
And then by looking you will see,  
A winter favourite in me.

*Answer*—Snow-ball.

XCI.

AT my *first* was displayed in neat array,  
Glasses, and china, and flowers gay;  
And a buxom lady went with a smile,  
To fetch my *second* to aid a while.

For the house was full, the assizes “on,”  
There was hardly a chair to sit upon;  
And many a bustling, thirsty soul,  
Gave plenty of work to my o'ertaxed *whole*.

*Answer*—Bar-maid.



CHARADES.

XCII.

MY *first* along my *second* winds,  
With slow and creaking wheel ;  
The tired horses long for rest,  
And Tom his evening meal.  
The bold deserter dreads my *whole*,  
The cause, why he must die ;  
And once in Eastern lands it stirred  
A frightful mutiny.

Answer—Cart-ridge

XCIII.

MY *second* sweepeth clean, 'tis said,  
When new ; but housewives say  
That 'tis no good when constant use  
Hath worn its strength away.  
Ah, lazy son, your Algebra,  
You've very badly reckoned,  
My *first* shall point my *whole* for you  
In likeness of my *second*.

Answer—Birch-broom.

XCIV.

MY *first*, tho' small, much work performs,  
All for my *second's* sake ;  
It pauses oft, but never tires,  
Nor seeks a rest to take.  
My *third* is a large, well-known thing,  
Which for my *second* toils ;  
Unwearied, it e'er labours on,  
Nor from its task recoils.  
My *whole*, my *second* doth attain,  
I am by all required ;  
And when of goodly quality,  
Am much to be admired.

Answer—Pen-man-ship.



## CHARADES.

### XCV.

OH, I wish I'd a pen like the poets of old,  
A fancy as bright, and a genius as bold ;  
That in language exalted and fitting rehears'd,  
Might be the great beauty and worth of my *first*.  
Without it the earth, now so smiling and bright,  
Would be darkened, and hid in perpetual night ;  
Mankind could no more to their labour repair,  
Nought to them would remain but to die in despair.

Whene'er to my *second* in fancy I turn,  
A figure arises—weird, solemn, and stern.  
Who, ages ago, when our forefathers dwelt  
In heathenish darkness, his mystic rites held ;  
Human victims he slew, their grim gods to appease,  
And he moulded their wills by his sacred decrees ;  
The dark veil of future he claimed to unfold,  
And in language prophetic their destinies told.

My *whole* is a being so restless and strange,  
O'er the globe's wide expanse without tiring he'll range ;  
Not a country or clime 'neath the blue vault of heav'n,  
But there by a craving desire he is driv'n.  
The mountain's steep heights, or the rapid's swift fall,  
The forest, the plain,—he traverses all ;  
And when nought new remains, still unsated he sighs,  
Alexander-like, wishing new worlds might arise.

*Answer*—Sight-seer.

### XCVI.

I'M found in nearly all sorts of houses, and am patronized  
alike by young and old, male and female, gentle and simple.  
Of my *first* is made my *second*, and my *second* backs my *first*,  
and my *whole* is used to keep my *first* in order.

*Answer*—Hair-brush.



CHARADES.

XCVII.

*The hearth, the hearth is desolate,  
The bright fire quenched and gone.*

MRS. HEMANS.

I ROAM once more the scenes of youth, those happy bygone  
days,  
Where oft in boyish innocence I've sung my childish lays—  
Where often through the summer woods our wild halloo was  
borne,  
And echoes answered from afar among the vales of Sorn.

And as I ponder o'er the scene a much-loved form appears  
All dimly through the vista of those long-departed years.  
My *primal's* form, that long has passed into the dark un-  
known :  
The hearth, the hearth is desolate—the bright fire quenched  
and gone.

The stranger's hand has left its mark, and all to me seems  
strange—  
The woodlands and the once fair vales have undergone a  
change.  
The plough has torn the grassy meads—the giant oak lies low,  
The flowery braes of *next* transposed are stript of beauty now.

The very flowers that deck the plain have not the smell  
of yore—  
The flowery glens so beautiful are beautiful no more ;  
And in the cottage of my youth where hope's bright meteor  
shone,  
The hearth, the hearth is desolate—the bright fire quenched  
and gone.

Full quickly have the years gone by, and time, old monarch  
stern,  
Has turned my *whole's* once lovely form into a shapeless  
cairn.



## CHARADES.

It stands a hoary witness of adversity's wild blast ;  
It speaks of happy moments, far too happy long to last.  
I gaze upon the scene and think how swift my *last* has flown.  
The hearth, the hearth is desolate—the bright fire quenched  
and gone.

*Answer*—Parsonage (Pa—Sorn—age).

### XCVIII.

DEEP in my *first* my *second* liès,  
Unseen by mortal eyes,  
Rough and unknown ; yet when brought forth  
'Tis deemed a noble prize.  
There's robbers in the house, you say ?  
Then shut the doors each one,  
And bar each window firm and fast :  
We'll keep them safe till dawn.  
The morning came, loud was the wail,  
And sad, sad was the sight :  
The robbers had by *whole* escaped,  
And bolted through the night.

*Answer*—Strata-gem.

### XCIX.

My *first* receives, but never tells  
The secret of a friend ;  
My *second* does upon my *first*  
For its success depend.  
My *whole* with pain the fair admit,  
Yet gladly to receive it sit ;  
And whilst they cringe with pain and fright,  
They hail my beauty with delight.

*Answer*—Ear-ring.



## CHARADES.

C.

THE trumpet peals forth its wild summons afar,  
On Waterloo's blood-bedewed field ;  
And squadrons engage, with the stern hate of war,  
Disdaining to fly or to yield.  
Poor Picton is down. On, then, Englishmen—on !  
Let nothing your valour dismay !  
On to vengeance and glory till vict'ry be won,  
For Europe's fate hangs on this day.

Through the sulphurous clouds of the hot fusilade  
They have reached the foes' bayonnetted square ;  
And each singles out one he deems worth his blade,  
And carnage rides rampantly there.  
My *whole* dashes on where an officer stands,  
Defending the tricolour flag ;  
His life or the banner he grimly demands,  
And clutches the shot-riddled rag.

The twain closed in battle with terrible force :  
The Englishman struck with his blade  
Such a vigorous blow, that a life-deprived corpse,  
With my *next* beaten down, below laid.  
The victor had taken my *first* on that day,  
And sent a pure spirit to Heaven ;  
But a smile that remained on that cold face of clay,  
Seemed to whisper, "Thy sin is forgiven."

*Answer*—Life-guard.







## NUMBERED CHARADES.

THE “Numbered” or “Lettered” Charade is a very simple form of riddle, and is constructed as follows :—

A word selected is so divided as to allow its separate letters to form other words. The letters may be repeated, but it is important that every letter should be employed. The following is a good example, as it also partakes of the nature of a Double Acrostic :—

I AM a word of six letters, signifying to run, like tears.

My 1, 4, 5, 6, is a join ; my 2, 4, 5, you drink ; my 3, 5, 2, 1, are “all alive ;” my 4, 5, 2, all do ; my 5, 3, 4, is a verb ; and my 6, 5, 3, is to spoil. The initials give my whole, and the finals, transposed, is the same word in a masterful sense.

The word is *Stream*, which transposed becomes Master, thus :—

S	ea	M
T	e	A
R	at	S
E	a	T
A	r	E
M	a	R



## CHARADES.

Another good example is formed on the word "England" :—

I AM a word of seven letters ; my 3, 4, 5, 7, are what the happy feel ; my 5, 6, a very useful article ; my 4, 5, 7, what Wellington once was ; my 4, 1, 5, 6, are very thin ; my 5, 6, 7, what connects England and Ireland : my 7, 5, 2, a familiar appellation for a very impudent Irishman ; my 4, 1, 5, 7, what guides do ; my 4, 5, 3, what loiterers do ; my 2, 5, 3, an animal ; my 1, 6, 7, the conclusion ; and my whole is a word dear to every English heart.

In the succeeding examples we have, with one or two exceptions, only given the whole word or words which constitute the answers, as when *they* are found out, the rest is plain.

### I.

I AM a word of thirteen letters. My 9, 13, 7, 5, 11 is an English town ; my 2, 7, 5, 1 is a seat of learning ; my 3, 12, 9, 6 is a river in England ; my 13, 2, 5, 11 is a province of Spain ; my 1, 5, 6, 12 is a river in Ireland ; my 8, 5 is a river in Italy ; my 5, 11, 12, 10, 9 is a lake in Russia ; my 4, 2, 7, 6, 12, 13 is a bird ; and my *whole* is a market town in England.

*Answer*—Newport Pagnel.

### II.

MY *whole* is a line from "Macbeth," and contains thirty-seven letters. My 6, 14, 1, 7, 16, 26, 1, 27, 18, 10, 20—33, 37, 22, 24, 16—34, 19, 8, 27, 25 are characters from "King John;" my 34, 7, 10, 31, 22, 19, 4—33, 17, 11, 34, 30, 31, 35 are characters from a "Winter's Tale;" my 33, 14, 12, 3, 27, 35—5, 30, 13, 37, 16, 10 are characters from "Julius Cæsar;"



## CHARADES.

my 36, 10, 6, 27, 14, 34, 17, 31, 2, 25—22, 30, 20, 15, 4, 34, 35, 28, 26, 30, 11, 25 are characters from "Coriolanus;" my 32, 14, 31, 7, 12, 27, 34—12, 19, 32, 17, 31—29, 30, 31, 32, 34, 37, 35, 12 are characters from "King Lear;" my 18, 6, 37, 32, 21, 12, 9—I, 17, 34, 3, 23, 35, 25, 17, 12 are characters from "Romeo and Juliet."

*Answer*—"But screw your courage to the sticking place;" Robert Bigot; Peter; Lewis; Leontes; Paulina; Portia; Cicero; Coriolanus; Titus; Lartius; Goneril; Regan; King Lear; Gregory; Balthasar.

### III.

MY 2, 4, 5, though small, its use we do not scorn;  
My 3, 4, 5, 6, does happy brides adorn;  
My 6, 4, 5, a spirit that some thousands 1, 4, 2;  
But slices from a 2, 4, 6, is better far for you:  
My 1, 4, 5, 6, the birds do when upon a 1, 2, 3, 4, 6;  
My *whole* abounds in verdure. Name me, pray;  
Or are you in a fix?

*Answer*—Spring.

### IV.

MY *whole* consists of 16 letters. My 4, 11, 6, is often seen in my 4, 5, 10; my 5, 10, 6, belongs to my 6, 5, 16; my 1, 2, 11, 8, is found on my 9, 11, 10, 6; my 11, 14, 2, is always found in my 15, 3, 12; my 6, 15, 3, 2, 10, 5, 14, is mostly found in my 6, 7, 12, 2; my 14, 11, 10, 13, is often seen in my 5, 7, 10; my *whole* was an eminent philosopher and statesman of the last century.

*Answer*—Benjamin Franklin.

### V.

Now just to amuse my young friends for a while,  
I'll quote them a word in peculiar style;  
It's used in commerce, it's accepted in lieu,  
And its meaning, no doubt, will satisfy you!



## CHARADES.

You must be its 6, 10, 10, 8,—9, 10, 4, 5, 1,  
And continue to be so, until your work's done ;  
It's 8, 2, 9, 6, 7—then I'll be bound,  
You'll own that it's equal, in all the world round.  
Its 5, 4, 7, 8, is always vile and impure,  
Its 10, 6, 3, 9, 10, we cannot endure.  
My *whole* is coequal, with all that I've said,  
Now tell me the word, when this you have read.

*Answer*—Equivalent.

### VI.

My 5, 6, 7, 2, was a famous athlete of Crotona in Italy ;  
my 4, 6, 2, names an island in the East ; my 5, 9, 4, 8, 6, a  
celebrated Italian poet ; my 1, 9, 6, 4, 8, is an important  
part of the human frame ; my 5, 2, 10, 8, 3, 9, 7, 2, 4, was  
one of the most faithful adherents of Napoleon the First ;  
my 5, 2, 7, 9, was an eminent Rhetorician ; my 9, 5, 5, 2, 10,  
is an extensive division of Arabia ; my 5, 2, 7, 3, is a small  
winged insect ; my 6, 9, was a priestess of Juno at Argos ;  
My 5, 6, 10, 2, is a river of Spain and Portugal ; my 5, 6, 10,  
7, names a useful plant ; and my *whole* is an illustrious  
English poet.

*Answer*—John Milton.

### VII.

I AM composed of nine letters, my 1, 2, 3, 4, 5, 9, are now  
almost out of date ; and my 8, 6, 7, was often the cause of  
their use ; and I am most happy to 1, 6, 7, 8, its praise ; and  
my 1, 2, 6, 7, 9, is what you will certainly feel if you play with  
a wasp ; and my 9, 3, 4, 5, 1, is my *whole* cut down a few  
inches ; and my *whole* are articles that (wonder of wonders !)   
have been fashionable for years in one shape.

*Answer*—Stockings.



## CHARADES.

### VIII.

I AM a word of nine letters. My 4, 9, 2, 5, and my 7, 9, 9, 5, are two animals, and my 1, 2, 5, 4 is a fish ; my 4, 5, 2, 6, 7 you will most likely see on the dress of a 3, 2, 6, 7 or a 7, 2, 3, 9 ; my 1, 2, 8, 9 is a place for a 4, 6, 5, 7 ; my 4, 2, 5, 3 is used in making 4, 9, 9, 5 ; my 7, 6, 5, 8, 9 is sung by the 4, 2, 5, 7 ; the mention of my 1, 5, 6, 3, 9 sometimes fills you with 7, 5, 9, 2, 7 ; my 1, 2, 5, 9 has often 3, 2, 7, 9 a man a 4, 9, 7, 7, 2, 5 for his 4, 5, 9, 2, 7 ; my 3, 2, 5, 9, is useful when you wish to have a 5, 6, 7, 9 ; and it is often seen in a 5, 2, 1, 9 ; my 7, 5, 9, 2, 3 is not real ; my 4, 5, 6, 8, 2, 7, 9 is a party of soldiers ; and my *whole* is a county town in England.

*Answer*—Cambridge.

### IX.

I AM a word of eleven letters. My 2, 6, 7, 8, 5, 11 is a kind of fruit ; my 7, 8, 10 is an insect ; my 2, 6, 11 is found in the ground ; my 5, 2, 7, 10 is an animal ; my 5, 6, 7, 1, 11 is a kind of fruit ; my 6, 9, 10 is an animal ; my 10, 11, 8 is a number ; my 11, 10, 9, 10, 2 is a vegetable ; my 9, 10, 2, 3 is very small ; my 9, 3, 3, 2, 8 is a title of Jupiter ; my 5, 6, 11, 11, 8 is a colour ; my 10, 11, 9, 6 is often dropped, but never picked up ; my 1, 11, 8 is a small, but useful article ; my 1, 7, 5, 11 can be seen in every book ; my 2, 6, 5, 7, 8 is a musical instrument ; my 1, 2, 4, 10 is one who writes my 1, 2, 4, 3 ; and my *whole* is a fruit mentioned in scripture.

*Answer*—Pomegranate.

### X.

I AM a word of eight letters. My 6, 4, 7, 8, is an animal ; my 6, 2, 5, 4 an inhabitant of a northern country of Europe ; 6, 7, 5 a place for wild animals ; my 2, 1, 4 is a liquor ; my 8, 2, 3, 4 what madmen often do ; my 5, 2, 3, 4 part of a



## CHARADES.

church often situated in a 6, 2, 1, 4 ; my 4, 2, 8, 1 is a title, and generally has plenty of 1, 2, 5, 6 ; my 8, 7, 2, 1 is not fiction ; my 3, 4, 2, 1 names something we eat ; my 6, 7, 2, 8 a term of affection ; my 1, 4, 5, 6 what our friends often ask us to do ; my 8, 4, 2, 6 what we all ought to be able to do ; my 7, 5, 6 we are getting to ; and my *whole* is always seen in the summer.

*Answer*—Lavender.

### XI.

I AM composed of twenty letters ; my 2, 3, 20, 13, 5, 15, 9, a 19, 14, 3, 16, 12, and fertile 2, 1, 13, 18, 15, 9, was conquered by my 20, 15, 16, 13, 5, 15, 17 ; but the inhabitants 3, 5, 2, 1, 12, 17, a rebellion in order to 6, 12, 16, 5, 2, 15 their independence. After many 7, 10, 3, 9, 12, 6, 1 had been committed on both 1, 2, 9, 12, 1, a brave 16, 12, 15, 20, 3, 14, 19 was sent over from my 12, 15, 16, 19, 8, 15, 9, and after 12, 15, 9, 10, 6, 2, 15, 16 many troubles, he 4, 8, 15, 18, 16, 12, 9 to 4, 8, 11, 12 peace. The two 2, 1, 19, 18, 15, 9, 1, are now 10, 15, 9, 12, 3, the 1, 5, 4, 12 government, and enjoy an 2, 4, 7, 12, 1, 20 revenue. My *whole* was a celebrated warrior who was very much devoted to the cause of his king.

*Answer*—Sir Marmaduke Langdale.

### XII.

I CONSIST of seventeen letters. My 14, 10, 1, 17, 8, 7, is a town in Surrey ; my 1, 4, 8, 10 is a town in Kent ; my 16, 12, 5, 10, 4 is a town in Yorkshire ; my 11, 9, 8, 1, 6, 12, 9, 1 is a town in Wiltshire ; my 11, 15, 13, 16, 17 is a town in Lincoln ; my 5, 8, 3, 17, 8, 7, is a town in Rutland ; my 17, 2, 10, 10 is a seaport town in Yorkshire ; and my *whole* was a celebrated general in the eighteenth century.

*Answer*—Duke of Marlborough.



## CHARADES.

### XIII.

I AM composed of nineteen letters. My 14, 4, 7, 13, 11, 14, 15, 19, 12, 18, 16, was an English poet ; my 9, 7, 10, 3, 11, 6, 5, 1, 7, is a town in my 14, 15, 17, 2, 1 ; my 15, 11, 7, 18, and my 12, 15, 15, 6, 19, are fruit ; my 6, 5, 3, 13, 6, was an English philosopher ; my 1, 16, 6, 8, 5, 1, was a naval hero ; my 1, 5, 6, 6, 11, 13, 2, 1, 8, was a celebrated sculptor ; my 18, 17, 15, 4, 7, 11, 6, was a noted painter ; and my *whole* was a celebrated Englishman who obtained very high honours in the Church of Rome.

*Answer*—Nicholas Breakspeare—thus : 1. Shakespeare. 2. Barcelona. 3. Spain. 4. Pear. 5. Apple. 6. Locke 7. Nelson. 8. Nollekins. 9. Raphael.

### XIV.

I AM composed of twenty-three letters. My 8, 19, 5, 2, 11, 12 we all possess ; my 6, 10, 3, 17, 22, 1, 7 is a man's name ; my 1, 5, 23, 21, 5, 11 is a pleasure boat ; my 12, 4, 14, 9, 6, 15 is a very nice beverage ; my 13, 22, 19, 7, 18, 19 is what every one ought to possess ; my 12, 5, 23, 21, is very valuable in the City ; my 12, 14, 5, 16, 20, 7, is very pleasant in the summer-time ; and my *whole* is the name of a man celebrated for his dramatic writings.

*Answer*—Richard Brinsley Sheridan.

### XV.

I AM composed of nineteen letters. My 1, 18, 3, 6, 15, 2, is a Christian name ; my 12, 16, 14, 19, is the reverse of untidy ; my 6, 7, 11, 10, is not false ; my 15, 17, 11, 13, is a troublesome insect ; my 3, 4, 5, is not on ; my 15, 6, 18, 8, is a colour ; my 9, 10, 14, 8, is a drama ; my *whole* is the progenitor of a royal race.

*Answer*—Geoffrey Plantagenet.



## CHARADES.

### XVI.

I AM a word of seventeen letters. My 4, 5, 6, 7, 8, 9 is a man's Christian name, who is often mentioned in the Old Testament : my 13, 14, 17, 11 is a part of the body ; 6, 5, 15, 16, 2, 11, 3 is somebody of very great use to a nation ; my 17, 9, 2, 15, is part of a ship ; my 7, 5, 3, 6, 11 is an animal on whose head you will generally find my 10, 11, 2, 13, 17 ; my 9, 15, 11 is a beverage ; my 15, 14, 10, 16 is a title of distinction ; my 1, 9, 2, 15, 5, 3 is somebody, who, when he is on my 6, 11, 9 is mostly very glad to see my 15, 9, 13, 16 ; my 7, 9, 13, 16 is part of the body ; my 7, 9, 10, 11 is an animal noted for its agility ; my 15, 5, 14 is a game played with cards ; my 15, 11, 9 is a river in England ; as also is my 12, 9, 10, 11 ; my 4, 9, 2, 15, 14, 10 is a person who guards my 4, 9, 2, 15 ; and my *whole* is the name of a celebrated painter.

*Answer*—Sir Joshua Reynolds.

### XVII.

I AM a word of seven letters. My 7, 6, 4, 2, 3, 1 is a bird ; my 2, 3, 4 is an animal ; my 5, 6, 7 is an animal ; my 1, 5, 6 is a point of time ; my 2, 6, 4, 1 is a servant ; my 6, 4, 1 is a period of time ; my 4, 1, 5, 7 is a seed ; my 6, 3, 5 is what we breathe ; my 7, 3, 5, 1 is mud ; my 4, 5, 3, 7, 1 is dirt ; my 2, 5, 3, 7, 1 is early ; my 2, 1, 4 is a wooden pin ; my 4, 6, 2, 1 is to yawn ; my 5, 3, 2 is to tear ; my 2, 6, 5, 1 is to diminish ; my 7, 6, 5 is to injure ; my 4, 5, 3, 2, 1 is to grasp ; my 5, 1, 6, 2, 1 is to obtain ; my 6, 3, 7 is to guess ; my 2, 5, 3, 4 is a pest ; my 2, 5, 3, 7 is formal ; my 2, 6, 3, 5 is to unite ; my 7, 6, 5, 1 is an animal ; my 6, 2, 1 is an animal ; my 2, 1, 6, 5 is a fruit ; my 3, 7, 6, 4, 1 is a statue ; my 5, 6, 2, 1 is a plant ; my 5, 6, 4, 1 is anger ; my 3, 5, 1 is anger ; my 4, 5, 6, 2, 1 is a fruit ; my 6, 5, 7 is part of yourself ; my 2, 6, 5 is equal ; my 2, 3, 1, 5 is a support ; my 4, 1, 7 is a precious stone ; my 1, 6, 5 is part of yourself ; my 4, 6, 7, 1 is sport ; and my *whole* is a short poem.

*Answer*—Epigram thus : Magpie, pig, ram, era, page, age, germ, air, mire, grime, prime, peg, gape, rip, pare, mar, gripe, reap, aim, prig, prim, pair, mare, ape, pear, image, rape, rage, ire, grape, arm, par, pier, gem, ear game.



## BIBLICAL QUESTIONS.

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1. Whose name in Scripture becomes an epitome of his history, which awfully displays the folly and guilt of covetousness?

*Answer*—Achan, his name signifies “he that troubleth.” Josh. vii. 24 and 25.

2. What name was common to the kings of the Philistines, and what was the meaning of it?

*Answer*—Abimelech, which means, “my father the king.” Gen. xxvi. 1, 3.

3. What was the cook ordered to set before Saul and Samuel at their first meeting?

*Answer*—The shoulder of lamb. 1 Sam. ix. 23 and 24.

4. By comparing three prophetic books, it will appear the prophets made discrimination as to the fate of four neighbouring and chief cities. Who were those prophets, and what were the names of the chief cities? Who were those prophets, and what were the names of the cities?

*Answer*—The names of the prophets, Amos, Zechariah, Zephaniah. The four chief cities of Philistia—viz., Gaza, Ashkelon, Ashdod, Ekron. Amos i. 6, 7, 8; Zechariah ix. 5; Zephaniah ii. 4, 5, 6.

5. At what place was the sun and moon commanded to stand still, and by whom?

*Answer*—The Valley of Aijalon, by Joshua. Joshua x. 12.

6. To where did Moses go after slaying a man, and to whom was he afterwards married?

*Answer*—To Midian—married an Egyptian woman named Zipporah. Exodus iv. 12.

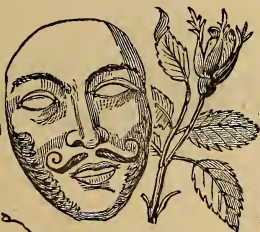
7. Where was Elijah fed by Ravens?

*Answer*—At the brook of Cherith. 1 Kings xvii. 3.



HIEROGLYPHICS—FLOWERS, ETC.

D  
A

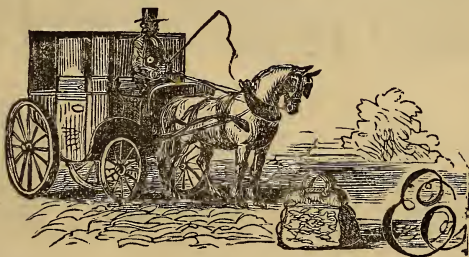


Damask-rose.

D  
E  
E



Dandelion.



Cabbage.

L  
B  
R



London-pride.

H  
Y



Honey-flower.



Shamrock.



Foxglove.



HIEROGLYPHIC PROVERB.



"In all labour there is profit, but the talk of the lips tendeth to penury,"



HIEROGLYPHIC PROVERB.

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B ETH AN



A



“He that diggeth a pit shall fall into it,  
and whoso breaketh an hedge, a serpent shall  
bite him.”



HIEROGLYPHIC PROVERB.



"A good name is rather to be chosen than great riches, and loving favour rather than silver and gold."



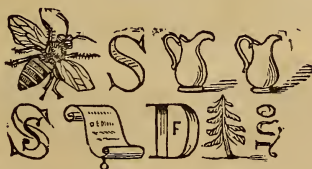
# HIEROGLYPHIC PROVERBS.



Live and learn.










Faint heart never won fair lady.

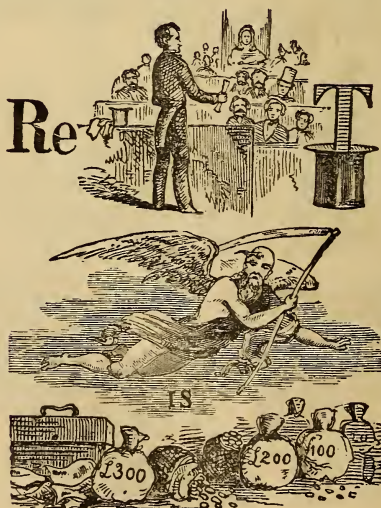


Be sure your sins will find you out.



HET A SUMMER  
 DAY Y Y     
 T U H A R     
 T H A T C A U S E T H  
 S E.

He that gathereth in summer is a wise son ;  
 but he that sleepeth in harvest is a son that  
 causeth shame.



Remember that time is money.





## ENIGMAS.



THE Enigma is probably the most ancient form of Riddle, and is certainly one of the most interesting and difficult. The Enigma is often a real poem as well as a question for solution.

The term Enigma comes from two Greek words, which signify to hint a thing darkly ; and in this way we may consider the fables of Æsop, the oracles of Delphi, the utterances of the Egyptian priests, and the *Ænigmatica Furis*, or obscure laws of the ancients, as true Enigmas. In modern times puzzles of this character are founded on some word or object, regarding which a number of paradoxical assertions can be made, to be afterwards reconciled by a peculiar process of reasoning. An Enigma may, therefore, be founded on a single word, a scientific fact, or even a letter, as in the following



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ENIGMAS.

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example. This was for some time thought to be the production of Lord Byron, but it is now generally believed to have been written by Miss Katherine Fanshawe. It is a most admirable example, the answer to which is the letter H.

'Twas whispered in heaven, 'twas muttered in hell,  
And echo caught faintly the sound as it fell ;  
On the confines of earth 'twas permitted to rest,  
And the depths of the ocean its presence confessed.  
'Twill be found in the sphere when 'tis riven asunder,  
Be seen in the lightning, and heard in the thunder.  
'Twas allotted to man with his earliest breath,  
It assists at his birth, and attends him in death ;  
Presides o'er his happiness, honour, and health,  
Is the prop of his house and the end of his wealth :  
In the heaps of the miser 'tis hoarded with care,  
But is sure to be lost by his prodigal heir !  
It begins every hope, every wish it must bound,  
It prays with the hermit, with monarchs is crowned.  
Without it the soldier and sailor may roam,  
But woe to the wretch who expels it from home !  
In the whispers of conscience 'tis sure to be found,  
Nor e'en in the whirlwind of passion be drowned ;  
'Twill soften the heart, and though deaf be the ear,  
It will make it acutely and instantly hear :  
In the shade let it rest like a delicate flower ;  
Oh ! breathe on it softly : it dies in an hour !

The next is by Mrs. Barbauld, daughter of Dr. Aikin, and principal author of his well-known "Evenings at Home:"

WE are little airy creatures,  
All of different voice and features ;  
One of us in glass is set,  
A second will be found in jet ;



## ENIGMAS.

One of us is cased in tin,  
And a fourth a box within ;  
If the fifth you would pursue,  
It can never fly from you.

*Answer*—The vowels *a, e, i, o, u* and *y*.

The following is attributed to the Hon. Charles James Fox, the distinguished statesman and orator, son of the first Lord Holland, and contemporary of Burke, Pitt, and Sheridan :

FORMED long ago, yet made to-day  
And most employed when others sleep ;  
What few would like to give away,  
And fewer still to keep.

*Answer*—A Bed.

The poet Mackworth Praed was especially successful in the composition of this class of Riddle ; and perhaps never more so than in the following—the answer to which is—  
“Magnum Bonum,” a large bottle of rich old wine.

A TEMPLAR knelt at a friar's knee ;  
He was a comely youth to see,  
With curling locks, and forehead high,  
With flushing cheek and flashing eye.  
And the Monk was as jolly and large a man  
As ever laid lip to a convent can,  
Or called for a contribution ;  
As ever read at midnight hour,  
Confessional in lady's bower ;—  
Ordained for a peasant the penance whip,  
Or spoke for a noble's venial slip  
A venal absolution.

“Oh father ! in the dim twilight  
I have sinned a grievous sin to-night,



ENIGMAS.

And I feel the hot pain e'en now begun  
For the fearful murder I have done !  
I rent my victim's coat of green,  
I pierced his neck with my dagger keen—  
The red stream mantled high ;  
I grasped him, fallen, all the while  
With a shaking hand and a feverish smile,  
And said my jest and sang my song  
And laughed my laughter loud and long,  
Until his glass was dry !

" Though he was very rich and old,  
I did not touch a grain of gold ;  
But the blood that I drank from the bubbling vein  
Hath left on my lip a purple stain ! "

" My son, my son ! for this thou hast done,  
Though the sands of thy life for aye should run,"  
The merry Monk did say—

" Though thine eye be bright and thine heart be light,  
Hot spirits shall haunt thee all the night,  
Blue devils all the day ! "

The thunders of the church were ended ;  
Back on his way the Templar wended ;  
But the name of him that the Templar slew  
Was more than the Inquisition knew !

Among the numerous Enigmas which follow, there will be found many of very considerable merit, the best being perhaps Nos. v., xiv., xix., xxi., xxviii., xxxv., and xliii.

I.

WHAT every man prefers to life,  
Fears more than death or deadly strife ;  
What the contented man deserves,  
The poor man has, the rich requires—  
The miser spends, the spendthrift saves,  
And all men carry to their graves.

*Answer*—Nothing.



## ENIGMAS.

### II.

SOMETIMES I'm hard, at others soft,  
In various shapes you've seen me oft ;  
I'm round, and square, and oval too,  
Or any pattern named by you ;  
Both large and small, each size between,  
In colours numerous I'm seen.  
You tread on me when out you walk ;  
I'm sometimes near akin to chalk ;  
Men give to me a kind of grace ;  
In every town I have a place,  
Wherever houses may be found—  
But I'm not always on the ground.  
I tower high above your head,  
And yet I'm on the ocean's bed ;  
Oft am I thrown by girl or boy ;  
Much priz'd and valued as a toy.  
A weight I am, well known in trade ;  
In fruit I'm often found, 'tis said ;  
Yet to be mineral I claim—  
And ask you now to give my name.

*Answer*—Stone.

### III.

GIRD on your genius, gentlemen good,  
Gratify me with a grace ;  
Have at this enigma, hidden in hood,  
Leave it not ere you unlace.  
Here am I fronting you, palpably plain, (I)  
Mark my magnanimous make ;  
Glance you, and gaze you again and again,  
Right your resolve to unrake.  
Changed though the colours, in all I am seen,  
Not the least one do I lack ;  
Red, white, and blue, and the yellow and green,  
Also the brown and the black.



*ENIGMAS.*

Cut to all patterns of shape and of size,  
Useful (2) and useless am I ; (3)  
Valued and worthless, a blank and a prize,  
Proudest and poorest ally.  
Plentiful, (3) yet from the grasp grimly shut, (2)  
Easy and hard to be got ;  
What habitation, house, hovel, or hut,  
Is there that owneth me not ?  
Mindful of man, I the million amuse ;  
Many to mirth I excite ; (4)  
Thousands to shedding of tears (5) and the blues ;  
Hearts I make heavy and light.  
Many a fiercely fought fight do I found ;  
Earthly exposures I cause :  
Peace I'm proclaimer of, suavest of sound,  
Stancher of sorrowful sores.  
Vanished all vestige of me, then, alas !  
Grieving would visit the globe ;  
Students would cry, " what a pitiful pass !"  
Earth in rude ignorance robe.  
Wonderful wealth would be wasted in wreck ;  
Learning soon lifeless and lost ;  
Commerce receive a most critical check,  
Countless, indeed, be the cost.  
Strolling the street by, or ranging the road,  
View me on ground as you roam ;  
Nevertheless, for my chiefest abode,  
Mostly I'm met with at home.  
There am I blackened by servants below,  
Lure I the ladies above :  
Pretty, plain, rough and smooth surface I show,  
Dotted sometimes with a dove.  
Habited in my habiliments gay,  
Lovely, illumined my look :  
Wearisome hours do I oft while away,  
In the arm-chair, by the brook.  
Sail I so steadily, up in the air, (6)



## ENIGMAS.

Gratis I'm given with shag ; (7)  
World wanting me, gents, I duly declare  
You would be minus your mag. (8)  
Cottage and court do I deck and adorn,  
Social am I to the sight ;  
Daily I'm looked for at ev'ning and morn, (9)  
Guess me then, reader, aright.  
Truly, I tender thee gratitude great,  
Alphabet, figure, and sign ;  
Thou and thy dealers have risen my state,  
Thanks be to thee and to thine !

*Answer*—I.—*Paper* (1) Paper, magazine, (2) Paper, bank-notes, cheques, &c., (3) Common paper, (4) Comic paper, (5) Summons or mourning paper, (6) Paper kite, (7) Tobacco paper, (8) Magazine or Periodical, (9) Newspapers.

### IV.

NEVER a day passes over the earth  
Without a death or without a birth ;  
Never a day but a change takes place,  
And full of change is this mortal race.  
The seasons come, and the seasons go,  
The wild wind raves, and the rivers flow ;  
The trees are green, and the trees are bare ;  
All, all is change : thus from year to year  
The world rolls on in its wondrous way,  
And the wild waves leap, and the wild waves play.  
Yet ever above, in most curious forms,  
We woo the sun and obey the storms.

*Answer*—Clouds.

### V.

I AM temporal and eternal, the beginning and the end ;  
The consequence of sinning, yet all sinning I suspend  
Most mysterious of all mysteries, yet a mystery which to  
learn—  
Strange to say !—and comprehend it, is no longer to discern.



ENIGMAS.

I am horrible, though placid as an infant's sleeping soul ;  
I am constantly in England, though I pass from pole to pole.  
I am ancient and yet modern, I am many, yet the same ;  
To the good I give a glory, to the bad present the shame.  
I am welcome, yet unwelcome ; I at once console and  
grieve ;  
Both certain and uncertain ; and, though true, I oft deceive.  
I am sovereign of all sovereigns, save the High and Holy  
One ;  
I suspend the task of millions, but my task is never done.  
The vanquisher I vanquish, I discomfit all my foes ;  
And the hosts of Julius Cæsar did in vain my power oppose.

*Answer*—Death.

VI.

KIND readers and friends, I do not wish to vex,  
But simply to tease you, puzzle and perplex.  
My pedigree's most intricate, traced from my birth,  
And prove myself useful, as many things on earth.

- a* Chaotic-like, my parents came from 'neath the sod,  
And in fair Eden's garden under foot were trod.
- b* Nay, more, they form a portion of our good Queen's dress  
And as in bed you slumber, they kindly you caress.
- c* To suit men's whims, they're really harshly treated,  
Torn to threads and beaten, before the work's completed.
- d* My brothers then are seized, and put in durance vile,  
Giving birth to me in more Samtonian style.
- e* My uses they are numerous, variously combin'd,  
Sometimes stout, sometimes thin, polished and refin'd.
- f* Chameleon-like in colours, blue, red, white, and green,  
And although no sportsman, yet at races I am seen.  
I always go on 'change, inside the merchant's pocket ;  
And, never over nice, attend the fiery rocket.



## ENIGMAS.

- g* I lend my aid in making the clothing that you wear ;  
Or travel by the railway, you'll find my presence there.
- h* I've ruined many thousands, many fortunes made ;  
Used by sweeps and dukes alike, advertise your trade.
- i* In the ladies' work-boxes I've a comfortable bed,  
Precede you on your wedding hour,—forget you not when dead.
- k* I bid you now adieu, my friends, of which you form a bevy.  
One hint more,—amongst fashion's throng, they say I'm  
there quite heavy.

*Answer*—A card. Thus :—

- a* The Chinese have long been known to make paper from a kind of grass. At the present time, paper is made from straw, fibres of wood, etc.
- b* Paper of various quality is made from a various quality of rags—linen, cotton, old ropes, etc.
- c* Rags, etc., in the process of paper manufacture, are torn up, beaten, etc., forming a pulp.
- d* Cards are sheets of paper compressed.
- e* Cards are both thick and thin, polished, etc.
- f* Cards are of various tints. Racing cards ; address cards. Rocket cases are made of cardboard.
- g* In manufactories, cards are used in connection with combing or refining wool, consisting of a thin piece of steel like a comb. Railway tickets.
- h* Cards used by gamblers have made and ruined thousands. Business cards.
- i* A piece of card used for the winding of cotton, silk, etc. Wedding cards, and funeral cards.
- k* A "heavy card," the slang term for a fop.

### VII.

I AM not of Adam's race, nor like him in my birth ;  
Yet I have children three, like him, of mother earth.  
I'm not wanting in expression, I have not the "face divine ;"  
Yet still, upon my progeny, do noble faces shine.



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ENIGMAS.

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The castle and the cottage, by me are still adorned ;  
I believe I never was by any mortal scorned.  
Though some may use me badly, by many I'm used with  
care,  
And where I'm treated best, you'll surely find me there.

I set all things in motion,  
I give mankind an aim ;  
He plougheth land and ocean,  
My service to obtain.

*Answer*—Money.

VIII.

IN cultur'd plot or woodland wild,  
Where Flora, deck'd in gorgeous bloom,  
Profusely strews her choicest gems,  
And violets shed their sweet perfume.  
Where erst rests his mighty frame,  
And all his slimy spoils are stor'd ;  
Where Father Thames his tribute brings,  
Anon to swell old Neptune's hoard.  
Where earth primeval forest stood,  
Now deep interr'd beneath the ground ;  
Each scene with diligence explore,  
In each, in all, may I be found.  
In one the weary find a friend,  
I yield relief, assuage their pain,  
In sickness soothe, in death support,  
E'en after death, awhile, sustain.

*Answer*—Bed.

IX.

I DWELL in hall and castle,  
In country and in town,  
And e'en in lowly cottage  
My presence may be found.



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ENIGMAS.

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I'm often gay and witty,  
Sometimes cast down and sad ;  
All mankind are my captives,  
From ancient sire to lad.  
I count among my victims,  
The young of noble dower ;  
While e'en yon peasant maid has felt  
Ere now my subtle power.  
I'm not confined to country,  
To age, rank, time, or place ;  
In high, in low, in rich or poor,  
I show my changing face.

*Answer*—Love.

X.

- (a) I AM found alike, above and under ground.
- (b) In many shapes and sizes, long or round.
- (c) Sometimes I'm kindly treated, oftentimes abused.  
By man much treasured up, by woman rarely used.
- (d) Often placed straight against the wall,  
Gazed at (but not admired) by all.
- (e) I may hold water, wine, or fire.
- (f) Frequently I arouse the good wife's ire.
- (g) I'm called by some a solace of their woes ;  
But not until in close proximity to the nose.
- (h) In a distant land beneath a tropic sun.  
Dire destruction and dreadful deeds I've done.
- (i) Where the Canadian Indian seeks his rest,  
In days gone by, I did sweet peace express.
- (j) But one thing more of this strange thing I'll say ;  
Stop me, for a space of time, I cause your death,  
guess me now, pray.

*Answer*—Pipes.—viz :—(a), Various kinds of pipes ; (b), Long underground water pipes, gas pipes, etc. ; (c), Smoking pipes, etc. ; (d), Leaden pipes on walls ; (e), Water pipes, pipes of wine ; (f), When there is a stoppage in the water



## ENIGMAS.

pipe, the women folk often grumble ; (*g*), The social pipe of tobacco ; (*h*), The deadly blow-pipe of the Malays ; (*i*), The " pipe of peace " smoked by the North American Indians ; and (*j*), The windpipe.

### XI.

I'M active, I'm sluggish, I'm quick, I am slow,  
I've a slumbering existence in wreaths of white snow ;  
In the tropics I dwell, on the land, in the stream ;  
Men say at earth's centre I revel supreme.  
I have saved many lives, and I thousands have slain,  
Without me the artizan's craft would be vain ;  
I creep in the veins of weak man in his rage,  
Till blood oft is spilt, his mad wrath to assuage.  
The paper thou holdest by me is impress'd,  
By me it is spread o'er the east and the west ;  
O'er the north and the south, wheresoever the mind  
Of man with true knowledge is blest and refined.  
For the monster of iron, with power so vast,  
That flies o'er the land like the hurricane blast,  
Without me is useless, immovable, still,  
Its power is my offspring, and lives by my will.

*Answer*—Heat.

### XII.

I'M always found at home, no matter when or where ;  
In houses large, or harbours small, you'll find me always  
there.  
I am no kindred of the great, nor care I for the small ;  
I visit not the parlour, but I'm always in the hall.  
In kitchens I can find a place, and there I'm quite at home ;  
Of beauty I can't boast a bit, yet, it's no disgrace, you'll own.  
In heaven I shall find some rest. In hope I take delight ;  
I'm out all day, nor am I tired, but always in at-night.  
With holy, reverential care, in churches I am found ;  
But visit not the grave-yard, nor consecrated ground.



## ENIGMAS.

Inside the chests of merchants bold, you'll find me 'neath the lid ;

But I will shun the miser's gold ; in fact, I always did.

Honest friends I dearly love ; though I commit some havoc, I'm never in the soldier's cot, but in the sailor's hammock.

On sea I never ventured yet, nor into field of battle ;

But I'm the first in honour's cause, e'en when great guns do rattle.

All human aid is used by me, mechanic's skill I favour,  
Machines and telegraphic wires, the hand with which you labour.

I own all these, and many more ; now put your brain in motion,

And try and find a name for me out of this wild commotion.

*Answer*—The letter "H."

### XIII.

I'M very oft seen on the ground—

On water and land I am found ;

I'm flat, and I'm smooth, as you'll see ;

And always the water finds me.

I'm used by men in various trades ;

When found, I place men in their grades ;

And, now, five letters tell my name ;

Forward or backwards, I'm the same.

*Answer*—Level.

### XIV.

I MINGLE with the beautiful, the seraph-like, and gay,  
And dance amid the hawthorn leaves that deck the Queen of  
May ;

I welcome in the autumn, with its golden harvest bright,  
And, with Aurora's morning car, disperse the gloomy night.

In noble halls and palaces 'tis my delight to shine ;

But, if you find my secret out, the honour will be thine.



## ENIGMAS.

I move in state among the great throughout the rolling  
year,  
And tell the tales of chivalry they all with rapture hear.  
Without me, earth's immortal sons ne'er carved their way to  
fame—  
Nor had ye heard of Washington, nor Shakspeare's deathless  
name.  
The Puritan had not been known, nor gallant cavalier,  
Who fought for beauty, truth, and love—for king and country  
dear.  
My home is fixed in England, in my old ancestral hall,  
Though I was first in Paradise, and present at the fall ;  
I range throughout America, whose sons, so true and brave,  
Stood up and fought for liberty and freedom for the slave.  
I make a thousand cannons roar ; the mountain peak's my  
home ;  
I dance upon the crested seas amid the fleecy foam ;  
'Tis thus I aid the mariner, tossed on the heaving wave,  
As I fly to man the life-boat, whose mission is to save.  
Within the spacious vault above I'm ever with the stars—  
The satellites of Saturn, and the warlike planet, Mars ;  
I revel in the pleasures that to mortal man are given,  
Then wing my way, with angels bright, to make my peace  
with Heaven.

*Answer*—the letter "A."

### XV.

I'M short, I'm long, I'm round, I'm flat,  
I'm naked, I'm covered with hair ;  
I'm brown, I'm white, I'm black as your hat,  
And I'm sometimes blue, I declare.  
Englishmen drink me, (1) sailors "chaw" me, (2)  
And yet they eye me with dread ; (3)  
I'm full of eyes, and yet I can't see, (4)  
I'm oft on a rifleman's head. (5)  
I'm seen in the ocean, I'm seen on the land.  
I'm seen far up in the sky ; (6)



## ENIGMAS.

And yet, though often I've been in your hand, (7)

I'm what *you* can't get, if you try. (8)

Skimming a river, I'm oft to be seen, (9)

And yet the water I shun ; (10)

I sometimes bedeck the head of a queen, (11)

But ne'er the head of a nun.

I'm what you detest, (12) I'm what you love, (13)

I'm oft on a gentleman's table ; (14)

I'm seen with the lion, serpent, and dove,

Now guess what I am, if you're able.

*Answer*—Tail—(tale)—thus : — 1. Cocktail. 2. Pigtail.  
3. Whale's tail. 4. Peacock's tail. 5. Cock's tail (plume).  
6. Comet's tail. 7. Coat tail. 8. Tail. 9. Water Wagtail.  
10. Fantail (pigeon). 11. Bird's tail or plume. 12. Tell-tale.  
13. Tale. 14. Ox-tail.

### XVI.

I AM a simple little word,

Which you, no doubt, have often heard.

By lords and commons I am made, (1)

And used by men in every trade. (2)

No ship could sail for foreign strand, (3)

Or, when returned, could cargo land

Without my aid. (4) Whilst when on shore

My attributes exceed a score—

In courts of law ; (5) in public hall ; (6)

In theatre—box, pit, and stall ; (7)

On highest building ; (8) on the ground ; (9)

And near old ruins, (10) I am found.

Sometimes most welcome ; (11) oft a pest ; (12)

In rags and brilliant colours drest ; (13)

The latest news I daily show ; (14)

And lovers' fondest secrets know ; (15)

To true love I'm a sweet reward,

Much better felt than only heard. (16)

A friendly name—a shortened word, (17)

And yet a part of every bird. (18)



## ENIGMAS.

A weapon once in battles dire ; (19)  
Now, a quiet feeder of the fire. (20)  
To ruin many I have brought ; (21)  
Others to shameful death, when caught ; (22)  
Whilst others have been raised by me  
To affluence, wealth, prosperity. (23)

*Answer*—"Bill." Thus—1. Parliamentary Bill. 2. Bill of parcels, accounts, &c. 3 & 4. Bill of clearance and entry. 5. Chancery Bill, &c. 6. Programme. 7. Play-bill. 8. Placard, or poster. 9. Handbills thrown about. 10. Poster on hoarding. 11. Proclamation of peace, &c. 12. Quack handbill. 13. Material of paper, and coloured inks. 14. Daily newspaper contents bill. 15. Billet-doux. 16. A kiss. 17. Bill, abbreviation for William. 18. Bill or beak of birds. 19. Bill formerly used as a weapon. 20. Bill-hook and billet. 21. and 23. Unfortunate and fortunate speculation in Bills of Exchange, &c. 22. Forgery of bank-bill.

### XVII.

I AM red, black, or white—any colour you please.  
And the weight of the world I could carry with ease ; (1)  
Yet still I'm so frail, that without any trouble,  
A child can destroy me or bend me up double. (2)  
I'm the home of an insect—he makes me himself,  
To shelter within me his brood and his pelf ; (3)  
And yet 'tis asserted—believe it who can !—  
That I'm a wond'rous invention of man. (4)  
Sometimes I'm worth thousands of pounds, it is sure ;  
Yet often I'm cast under foot by the poor :  
And though in the gutter my form you may see,  
Still the Drummonds and Rothschilds are debtors to  
me. (5)  
I can fly in the air ; (6) in the water can float ; (7)  
Though always a servant, am often of note. (8)  
I'm the shrine of the thoughts of the poet and sage ; (9)  
And I often give pastime to youth and to age. (10)



## ENIGMAS.

*Answer*—Paper.—1. If written on paper. 2. A sheet of paper. 3. A wasp's nest which is made of a kind of paper. 4. Bank note. 5. Cheques. 6. As a kite. 7. Paper boat. 8. Note paper. 9. As a book. 10. As a newspaper or periodical.

### XVIII.

IF you would my nature know,  
Seek for me in frost and snow ;  
On the slope of lofty mountain,  
In the cool and flowing fountain.  
On Norway's coast I have been found,  
But in Sweden ne'er have been :  
In populous towns you hear my sound,  
But ne'er in peaceful village green.  
In Russia you might seek in vain,  
'Twould only give you needless pain ;  
But where the mighty ocean rolls  
You'll find me, and at both the poles.

*Answer*—The letter O.

### XIX.

OF the earth earthy. Under or on the ground,  
What I am made of always must be found.  
Rough and ungainly in my youth was I,  
And quite unfit for good society ;  
So I was sent to travel, and I grew,  
By dint of study, polished, bright, and new !  
My form is odd ; I'm neither round nor square,  
Triangular nor oval : yet my shape is fair.  
In every household, in some sort of way,  
I'm busy every hour in every day.  
Beaux envy me, and say I must be blest,  
For to the lips of beauty oft I'm pressed.  
My nature's cold, my temper quite serene,  
Yet in hot water I am often seen.  
Sometimes I'm dull, and sometimes very bright,



ENIGMAS.

And yet I've stirring times, morn, noon, and night.  
In sickness I'm invaluable. Young and old  
Have found me true as steel, and good as gold.  
'Tis mine to aid the dark and o'erwrought mind,  
Comfort the weak, the poor, the lame, the blind.  
From high to low, not one disdains to sip  
The solace that I bring to parching lip.  
Welcome alike, in palace, cot, or cell,  
To prisoner, traveller or blooming belle ;  
I carry something to delight, amuse,  
Besides a series of dissolving views !  
Emblem of lovers often have I been,  
And oh, the melting moments that I've seen !  
Do you not know me ? No ! then I declare,  
Your friends will call you by the name I bear.

*Answer*—A Spoon.

XX.

SADLY and silently, how often they fall,  
In the first burst of trials, a fair liquid gem,  
Telling tales of the owners—burning to them ;  
Familiar enough they are to us all.  
What sorrows they veil, what griefs do they cover,  
Sparkling though they may be, like gems on a peach ;  
Like external monitors, what lessons they teach,  
Leaving their traces when the fresh burst is over.  
How often the Mother, on her loved ones thinking,  
Thinking sorrowfully and silently o'er them,  
Or musing on the long, long road before them,  
Does me use, as her spirits she finds sinking.  
Liquid gems for sorrow ! liquid gems for joy !  
Sad, lonely flowers, from an ethereal well !  
Proverbially, it *is* said, that the ladies could tell  
Of many hours spent when I was in their employ.

*Answer*—Tears.



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ENIGMAS.

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XXI.

I FLOAT in the air and I creep o'er the earth ;  
I'm at home in the skies, yet a tear gives me birth.  
I dance in the sunbeams, I sleep in the shade,  
Yet the mightiest engines to me look for aid.  
I'm simple in aspect, yet deep as a well,  
And when ruffled in temper a terrible swell.  
I run without legs, and I fly without wings,  
No acrobat lithe so familiar with springs.  
In swiftness my pace has been seldom outdone,  
And no race-horse can equal me in a long run.  
Though as I haste on, I get many a fall ;  
Such mishaps scarce retard my great progress at all.  
Like a lion I range through the woods with a roar,  
Like an eagle high up in the sunshine I soar,  
I am hot, I am cold, I am rough, I am smooth,  
Though my anger affrights, yet my melodies soothe.  
Art, Science, and Commerce to me bend the knee,  
But o'er land, sea, and sky, I go fearless and free.  
A traveller condemned through all nations to roam,  
Yet I'm constant in charming and cleansing your home.  
Great, glorious, ethereal, grand, mighty, and wild—  
Still I'm merely a toy in the hands of a child.

*Answer*—Water.

XXII.

MY place of birth is where the feather'd throng  
Pour forth to Liberty their swelling song—  
Where solitude is monarch. Courtiers there  
Ne'er bowed to crowns and sceptres ; but the fair,  
Extensive prospect speaks of One above,  
Who made me servant in His plan of love.  
Now light, now dark, I hasten on my way,  
Beneath the shadow, or the solar ray.



ENIGMAS.

I linger near the peasant and his cot,  
And pass the castle, where true love is not.  
I minister to pride and misery,  
But both were nothing if they wanted me.  
I'm short, and long ; I'm narrow, and I'm wide ;  
With pleasant groves or deserts I abide.  
I'm all, or nothing. Now ! what is my name ?  
Speak ! and *Bow Bells* your answer will proclaim.  
*Answer*—The River, whose head is in the mountain.

XXIII.

I AM of many weights and sizes found—  
Sometimes so heavy I can't leave the ground.  
Sometimes so light, an ounce me down would weigh ;  
So small sometimes that children with me play.  
At table on my lady I do wait,  
And summon the porter to unbar the gate.  
My voice is often solemn, sad, and slow,  
Speaking of death or of funereal woe ;  
Yet often is it merry, sharp, and clear,  
Hailing a bridal, or the glad new year ;  
And oftentimes of duty, too, I speak,  
And summon saint and sinner once a week.  
Over all Europe you my voice may hear,  
From sunny Italy unto Russia drear ;  
Except, indeed, on Islam's faithless shore,  
For impious Moslems still my voice ignore.  
Seek me not then in minaret or mosque,  
In marble temple or in cool kiosk.  
Yet where Arabia spreads its plains of sand,  
And o'er the trackless wastes of Samarcand,  
Where'er the lonely caravan you see,  
My voice is heard so shrill and merrily.  
The camel knows it, and its cheering sound  
Relieves the awful stillness all around.

*Answer*—A Bell.



ENIGMAS.

XXIV.

I AM large, I am small, I am muddy and clear,  
And he who has tried me will own I am dear.  
The sport of the winds, yet when placid I lie,  
You may see in my face everything that goes by.  
I am found in the country, but yet I will own,  
I'm a regular denizen, too, of the town—  
In the city, the clubs, in the café, the hall.  
And lucky is he who secureth my all.  
Though so deep I can sometimes hardly be crossed.  
I am single, divided ; I am won, I am lost ;  
They may laugh who can win me, the loser with pain  
May declare that he'll never attempt me again.

*Answer*—Pool (a pond ; a game on the billiard-table).

XXV.

IN heaven and earth I have a place. (1)  
For every sinner of my race.  
Though needful in heaven, (2) it strange may be,  
In earth I'm the agent of robbery. (3)  
Yet by working men I'm justly used, (4)  
And in sewing you, I'm often abused. (5)  
Though by nature in water I stationed may be, (6)  
Drunkards oft find themselves *stationed* through me. (7)  
Of late I've been reckoned a bore in the street, (8)  
Yet I am what you all with pleasure would greet. (9)  
In music, I am of service, you'll say : (10)  
Your house I protect, by night and by day. (11)  
I'm often made use of by all betting men, (12)  
And my name may be guessed by nine out of ten.

*Answer*—Bar—Thus :—1. Bars of justice in judgment. 2. Bar at judgment. 3 and 4. Crowbar. 5. The bar (law). 6. Bar of entrance of channel. 7. Public-house bar. 8. Toll bar. 9. Bar of gold or silver. 10. A bar. 11. Bar to door. 12. Bar such a horse, etc.



ENIGMAS.

XXVI.

TWO sisters there are, on one day born,  
Rosy and dewy as the morn.  
True as a sailor to his lass,  
Yet words between them often pass.  
They part at morn, but then at night  
They meet again, and all is right.  
Whatever they in nymphs discover,  
They are contented with one lover.

*Answer*—Lips.

XXVII.

I'M not a monstrous word I know,  
But that I'm useful I will show,  
Good food I give to man and beast ; (1)  
And help the first to make a feast.  
Substantial food when he would dine—(2)  
When that is done, I give him wine.  
Without me what would hands avail,  
To build a ship or hoist a sail ? (3)  
All manufactures sure must cease,  
And England's might itself decrease.  
But though so useful, you must know,  
I can as well a weak point show.  
'Twas *me* the sharper-shopman did,  
When he sold cat-skin gloves for kid. (4)

*Answer*—Palm.—1. Date Palm. 2. Cocoa-nut Palm. 3.  
Palm of the hands. 4. Palm (to cheat).

XXVIII.

WHERE gaily sport the finny tribes, in brooklets, rivers, seas ;  
Where beasts the fields or forests roam, or, tamed, but live  
to please ;  
Where insects on the joyous wing live out their little day :  
Where warbling songsters of the grove their vocal powers  
display.



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ENIGMAS.

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Where shine the starry hosts above, bestudding heaven's own  
blue ;  
Where ant brings forth her choicest stores, and opens them  
to view ;  
Where beauteous Flora waves her wand of more than magic  
power,  
And myriad flowers obey her call, and haste to deck her  
bower.  
Where forest trees their graceful heads bend to the passing  
breeze ;  
Where luscious fruits, or golden grain, the eye or palate  
please ;  
On land, in water, hill, or dale—where'er you gaze  
around ;  
On Alpine heights, in deepest mines, there—there can I be  
found.  
Within the gorgeous halls of pride, where fashion holds her  
sway,  
And graceful forms from every clime their constant homage  
pay.  
I give to beauty its great charm—I give its power to  
pride ;  
Yet with earth's lonely ones I'm found, I everywhere pre-  
side.

*Answer—Variety.*

XXIX.

I'm known to all, the great and small,  
In every town and city,  
For fun there's none to equal me,  
I'm comical and witty.  
I criticise all subjects  
Of popular renown ;  
Lords and Commons share the fate,  
As also does the Crown.



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ENIGMAS.

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I mix in all societies,  
I visit many a peer ;  
Good humour always goes with me ;  
I love the heart to cheer.  
When out at evening parties,  
I'm handed round the room ;  
And those who make too free with me,  
I soon send in a swoon.  
When seen in the streets,  
Much laughter I create,  
From both the old and young,  
Who around me congregate.

*Answer*—Punch.

XXX.

I'M the substance of wealth,  
The foundation of power,  
I'm found in all places,  
From mansion to bower.  
To some I prove useful,  
To others a curse ;  
While the shades of deep sorrow  
I often disperse.

In my childhood I'm rough,  
But soon grow refined,  
Though to menial duties  
I'm often assigned.  
I'm the source of great crimes—  
Oft of murder and wrong ;  
I'm the wish of the weak,  
And the pride of the strong.

*Answer*—Money.



ENIGMAS.

XXXI.

AT Christmas time, not long ago,  
There was a goodly fall of snow ;  
But, mark me, were it not for me,  
That snow had ne'er been seen by thee. (1)  
Oh, see far out on yonder bay  
That little ship, o'erwhelm'd with spray,  
Now sinking low, now rising high,  
She sends me far into the sky. (2)  
A troop went out to march one day,  
(I think 'twas in the month of May),  
And by the trampling of their feet,  
They scattered me about the street. (3)  
I'm seen in many shapes, 'tis true ;  
I'm red, I'm white, I'm black, I'm blue ; (4)  
I'm large, I'm small, I'm short, I'm long ;  
And yet by wind I'm blown along.  
At sea, I'm dreaded by the "tar,"  
And by the soldier in the war,  
Because they cannot see to fight,  
For I (5) sometimes obscure the light.

*Answer*—A cloud.—1. Snow cloud. 2. Cloud of spray.  
3. Cloud of dust. 4. Cloud. 5. Cloud of smoke.

XXXII.

WHEN taken united, we certainly name  
The principal part of a wonderful frame ;  
When taken divided, you'll certainly find  
Five brothers in us of a wonderous kind.  
We show an example to every man,  
For we help one another as far as we can.  
We are deaf, we can hear—we are blind, we can see—  
We are dumb, we can speak—what a strange lot we are !

*Answer*—The Senses (Hearing, Seeing, etc.)



ENIGMAS.

XXXIII.

WEALTH and power immense I give,  
No feeling have, and yet I live.  
Before mankind the earth had trod,  
I held possession of the sod.  
Now in the tomb of ages sought,  
Again to earth's fair surface brought  
A proof of the Eternal's plan.  
I have so much to do with man,  
Enliven all his chequer'd lot,  
I cheer the palace and the cot.  
And raise for mortals every hour  
A spirit of tremendous power.  
Though short my life, yet I supply,  
A thousand blessings e'er I die,  
And in the scriptures you may see  
A prophet once referred to me.

*Answer*—A Coal.

XXXIV.

Two brothers are we, with five children a piece,  
A number which rarely is known to increase ;  
We are large, hard, and black, we are soft, white, and small,  
But without us, mankind could do nothing at all.  
We laboured with Adam in tilling the ground,  
Yet in the queen's court we may always be found.  
Without us, no vessel the ocean could roam,  
Yet though we go forth, you will find us at home,  
Although for our colour and size you may flout us.  
You never would hire a maid servant without us.  
Although by the chemists we're used every day,  
Yet we aided Brinvilliers her victims to slay.  
If you can't find us out, why to cut short our story,  
When you sit down to dinner you have us before ye.

*Answer*—The Hands.



ENIGMAS.

XXXV.

I LOVE to roam when the Curlew's wing  
Is dipp'd in the deep blue wave  
Of the rock-bound bay, when moonbeams play  
O'er many a lov'd one's grave.  
Down, too, in the dell, to the trysting tree  
I stray with happy pair,  
And bright hopes bring, of the bridal ring,  
To the maiden young and fair.  
To crimson poles on the battle fields  
Of a stricken land I flee,  
And I sorrow start in the widow'd heart,  
From the depths of every sea.  
And though to the peasant bard I kneel,  
And the fairest of treasures bring,  
I wield the power, in an evil hour,  
To humble the proudest king.

*Answer*—Thought.

XXXVI.

O'ER lawns I rove, and often climb the hill,  
And change my colour often as you will ;  
The courtier vain, philosopher, and beau,  
I often please, yet by strict rule I go ;  
Midst ladies fair, at routs and balls I'm seen,  
Yet with the cottage maid trip o'er the green ;  
With British tar, on topsail-yard, I shine,  
Or with the collier sink into the mine ;  
Where armies march I constantly attend,  
Ay, and each soldier owns me as his friend.  
Of me the pious Baptist mention makes,  
Shakspeare, too, when of Niobe he speaks ;  
The greatest kings and princes bend to me,  
Yet I serve all with great humility ;  
I aid both priest and statesmen, philosopher and clown,  
Grandam and infant, rich and poor, in country, and in town.

*Answer*—A Shoe.



ENIGMAS.

XXXVII.

IN every country I am found, all shapes and sizes, square and round ; when put into a casket nice, the rich buy me at any price ; and yet so poor and common I, that in the streets I'm bound to lie. Deep in the bowels of the earth I'm found, and likewise on the highest ground. I'm brought from depths of stormiest seas, and borne upon the summer breeze. I'm heavy, light, blue, brown, red, black, and white, soft, hard, and a great prize for *savans*, when I tumble from the skies.

*Answer*—A Stone—precious stones, meteoric stones, etc.

XXXVIII.

WHEN my mood is soft I go through the land,  
And the leaves by me are gently fanned ;  
I waft the scent of the flowers around,  
Till the perfume seems to rise from the ground.  
The sailor sings gaily the livelong day,  
As I send the bark on her homeward way ;  
With studding-sails set she glides o'er the foam,  
Each moment I'm bringing her nearer his home ;  
And his heart is light : for he's getting near  
To all he holds on earth most dear.  
But I'm changed : there's a darkening cloud in the sky,  
And from it a spirit of evil, I fly ;  
I stir up the waves, and laugh with glee,  
As the ship goes down in the depths of the sea.  
Then I rush to the land, and the beautiful flowers  
Are things of the past, like the vanished hours ;  
I tear up the trees, and where I go  
I carry nought but destruction and woe ;  
These softening down, a dirge I roam,  
As I wander around the sailor's home :  
And the watchers within grow pale with fear,  
As my wild mournful cadence they chance to hear.  
Till torn with remorse, I burst forth amain,  
And turn to my work of destruction again.

*Answer*—The Wind.



ENIGMAS.

XXXIX.

THE friend of man, the foe of beasts,  
My days on earth I spend ;  
My life from man's own hand I take,  
Though oft he dreads my end.  
Sometimes I am much admired,  
Sometimes an ugly gnome,  
Sometimes I hiss, and roar, and fright  
A family from their home.

*Answer*—Fire.

XL.

PIERCE deep beneath unfathom'd springs ;  
Search every nameless nook of earth ;  
Draw forth to light all curious things  
That earth, or air, or sea gives birth.  
Whatever lurks in Northern mines—  
Whatever glows 'neath Indian sky—  
Each flower that blows, each gem that shines,  
Its faithful counterpart am I.  
Yet, nursed beneath Italian skies,  
By traders hither taught to roam,  
'Mid piles of dusty merchandise,  
In ledgers huge I made my home.  
I am thy shade—thy shadowy twin ;  
Thou scarce canst fail to guess my name ;  
Think but of aught e'er heard or seen—  
Thou think'st of me—for I'm the same.

*Answer*—Ditto. The allusion in the third verse is to the Italian origin of the word *detto*—"the aforesaid"—"the same."

XL*a*.

THE beginning of eternity,  
The end of time and space ;  
The beginning of every end,  
And the end of every place.

*Answer*—The letter E.



## ENIGMAS.

### XLI.

I AM welcome to all, from cottage to throne ;  
There's scarce a condition where I am unknown ;  
I strive to do good, and I scarce can do harm ;  
Even music without me must give up a charm.  
I'm the joy of the weary, the hope of the sick,  
And fain would I visit where sorrows are thick ;  
I'm a friend to the peaceful, a foe to all strife,  
My presence is needful to keep you in life.  
By chance you may find me as far off you roam,  
But I ever am purest and sweetest at home.  
When life is all over, and troubles all past,  
May I be your portion for ever to last.

*Answer*—Rest.

### XLII.

I'M a very great traveller by land and by sea,  
And soldiers and sailors are partial to me : (1)  
When the bells are all ringing I make a display ; (2)  
And in gorgeous processions I'm brilliant and gay. (3)  
I'm so small that an infant can bear me along, (4)  
So large that I call for the aid of the strong. (5)  
I am cheered as I pass through the crowds in the street, (6)  
Yet those very crowds tread me under their feet. (7)  
In street, alley, and court—in palace and cot,  
Pray where is the city in which I am not ? (8)  
I live in the water, I flourish on land. (9)  
I am poor, I am rich ; I am mean, and I'm grand. (10)  
I am sometimes bedizened with leaflets of green,  
And by soft murmuring rivulets often am seen. (11)  
The wretch on my bosom is fain to repose, (12)  
But, ungrateful, the workman repays me with blows. (13)  
I am hard (14), I am soft (15), I'm the emblem of fame ; (16)  
Though to feeble dejection I, too, lend my name ! (17)

*Answer*—A Flag.—1, on ships, in armies ; 2, on a church steeple ; 3, carried in processions ; 4, toy flag ; 5, large



## ENIGMAS.

banner ; 6, flag of victory or rejoicing ; 7, 8, flagstones ; 9, pavements ; 10, 11, the water flag and the garden flag ; 12, stones of the street ; 13, hammered and beaten by the pavour ; 14, stones ; 15, plants ; 16, ensign presented to soldiers ; 17, to droop or grow dejected.

### XLIII. BOTANICAL.

SEE you yon hoary fortress, that rears its aged head—  
The last gloomy relic of centuries fled ?  
Its turrets, once raised up in grandeur sublime,  
Are all rudely engraved by the finger of Time.  
I marked it a prize in its mightiest day,  
And I clung to its walls till it withered away ;  
For scarce had the hand of the builder been gone,  
Till I silently crept o'er each fair-carv'd stone.  
The long line of mortals that o'er it held sway  
Have slowly but surely been gathered away ;  
Their power has departed, their glories are gone,  
And Ruin has claimed the old wall as her own.  
Yet I still remain with it, though changed is its form,  
In the summer's warm sunshine, in winter's wild storm ;  
In the frosts of December, the warm showers of June,  
Exposed to the sun, and exposed to the moon ;  
Exposed to the wild blast of many a year,  
All unknown and unheeded, my dwelling is here,  
Passed over by bird, and forsaken by bee,  
All—all have deserted the old wall but me.

On the shore of the lake doth repose an old boat,  
Long—long is it now since it has been afloat ;  
Never more will vain mortal disturb its sweet rest—  
Never more will it dance o'er the lake's glassy crest ;  
For the gay water-lily and wild waving fern  
Doth spread their broad leaves o'er its mouldering stern.  
All tranquil it sleeps, undisturbed by a sound,  
Save the frog's husky croak in the marshes around.



## ENIGMAS.

The birds of the forest that o'er me take wing,  
 Scarce deign now to look on so worthless a thing.  
 Its music by day is the winter wind's howl,  
 And at night it is changed to the whoop of the owl.  
 To the sweep of the tempest its form is consigned,  
 Exposed to the rain, and exposed to the wind ;  
 Exposed to the wild blast of many a year,  
 All unknown and unheeded, my dwelling is there ;  
 Passed over by bird, and forsaken by bee,  
 All—all have deserted the old boat but me.

*Answer*—Lichens.

### XLIV. HISTORICAL.

THE first initial of the British Monarchs from the Conqueror to Queen Victoria will give the following words :—1. Age. 2. War. 3. Cave. 4. Mew. 5. Sam. 6. Wem. 7. Wag. 8. Gas. 9. Jam. 10. Rag. 11. Cigar. 12. Car. Give the names of the Monarchs whose initials form the words.

*Answer*—

- |   |                                    |   |
|---|------------------------------------|---|
| 1.—A nne<br>G eorge<br>E lizabeth               | 5.—S tephen<br>A nne<br>M ary      | 9.—J ames<br>A nne<br>M ary                           |
| 2.—W illiam<br>A nne<br>R ichard                | 6.—W illiam<br>E lizabeth<br>M ary | 10.—R ichard<br>A nne<br>G eorge                      |
| 3.—C harles<br>A nne<br>V ictoria<br>E lizabeth | 7.—W illiam<br>A nne<br>G eorge    | 11.—C harles<br>I ohn<br>G eorge<br>A nne<br>R ichard |
| 4.—M ary<br>E dward<br>W illiam                 | 8.—G eorge<br>A nne<br>S tephen    | 12.—C harles<br>A nne<br>R ichard                     |



## ENIGMAS.

### XLV. AN ENIGMATICAL DINNER.

*First Course :* (1) A horse's toilet ; (2) What furnishes the best conversation ; (3) A stupid man's cry for mercy ; (4) A lean wife, and the ruin of man for sauce ; (5) A street in Camden Town boiled, and something immaterial fried ; (6) A pattern husband roast ; (7) Woman's glory soup, removed for (8) Short Sarah and her young brother ; (9) Some young females ; (10) Dialogue between the kettle and the cat ; (11) A tailor's weapon ; (12) Crooked Sally in a pet ; (13) Winter's sport and a weapon of war ; (14) removed for a dish which reminds a Cockney of a carriage rut.

*Second Course :* (15) Attendants on royalty ; (16) Practical jokes and cries ; (17) Something superior to undeserved commendation ; (18) Something hardly worth a thought ; (19) An old-fashioned dandy ; (20) Physic snappish ; (21) An eastern country stuffed and roasted.

*Dessert :* (22) A mineral, and the best part of a jest ; (23) Nothing like them ; (24) Dutch princes ; (25) What an informer does to his friends ; (26) Mischief-makers ; (27) Tens of thousands.

*Wines :* (28) The Capital of Tuscany ; (29) Counterfeit agony ; (30) Dwelling of a recluse ; (31) Soldier's habitation ; (32) The attack of a town ; (33) A high hill ; (34) Station for ships ; (35) A French dukedom ; (36) Watery field ; (37) A season of wildness.

### *Answer—*

*First Course :* 1. Curry ; 2. Tongue of brains ; 3. Asparagus (O spare a goose !) ; 4. Spare rib and apple sauce ; 5. Brill, plaice, and soles ; 6. Lamb roasted ; 7. Hare (hair) soup ; 8. Sal-lad (salad) ; 9. Patties ; 10. Bubble and squeak ; 11. Goose ; 12. Stewed celery. Sal-awry in a stew ; 13. Skate and pike ; 14. A loin of veal (line o' wheel).

*Second Course :* 15. Maids of Honour ; 16. Larks and quails ; 17. Pudding ("Solid pudding is better than empty praise") ; 18. Trifle ; 19. Macaroni ; 20. Rhubarb tart ; 21. Turkey.



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ENIGMAS.

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*Dessert*: 22. Ice cream ; 23. Nonpareils ; 24. Oranges ; 25. Peaches ; 26. Medlars ; 27. Plums (£100,000, so called).

*Wines*: 28. Florence ; 29. Champagne ; 30. Hermitage ; 31. Tent ; 32. Jack ; 33. Mountain ; 34. Port ; 35. Burgundy ; 36. Mead ; 37. Madeira (Mad era).

XLVI. ENGLISH TOWNS ENIGMATICALLY EXPRESSED.

1. ONE of the points of the compass and defensive armours.
2. One much beloved and a weight.
3. A load and a preposition.
4. The upper part of the nose and one of the points of the compass.
5. A tree and the leg of an animal salted and dried.

*Answer*—1. North Shields. 2. Maidstone. 3. Weighton.  
4. Bridgenorth. 5. Oakham.

XLVII.—ACTORS' NAMES ENIGMATICALLY EXPRESSED.

1. FOUR-FIFTHS of the hindermost part of a vessel, and a kind of heath.

*Answer*—Sterling.

2. A fleece, and three-sevenths of a wreath.

*Answer*—Woolgar.

3. A deer and a gem.

*Answer*—Buckstone.

4. Three-fifths of a mock comedy, and three-sixths of a fox.

*Answer*—Farren (Farce and renard).

5. Two-thirds of a reward, two-fifths of a fetter, and three-sixths of fear.

*Answer*—Fechter (Fee-chain-terror).

6. An instrument and a vowel.

*Answer*—Toole.

7. Three-fourths of broad, two-fifths of a journal, and a useful article.

*Answer*—Widdicombe (Wide-diary-comb).



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8. Four-fifths of a water herb, and part of a candle.

*Answer*—Creswick (Cress-wick).

9. The tender of tender ones.

*Answer*—Shepherd.

10. An account, three-fifths of a wedge of gold, and a weight.

*Answer*—Billington (Bill-ingot-ton).

11. A spider's home, and four-eighths of genuine.

*Answer*—Webster (Web-sterling).

12.—Three-fifths of a fashionable young lady, and the shallow part of a river.

*Answer*—Belford (Belle-ford).

XLVIII.

MORN dawned o'er the Garden of Eden,  
And blushed with surprise at the sight,  
Where beauty, perfected, sat smiling,  
Arrayed in its garments of light.  
The rose-scented zephyrs were straying  
O'er beds of the richest of flowers,  
Which, nodding their crests to the sunbeams,  
Shook off dewy diamonds in showers.  
The sun glimmered bright on the plumage  
Of brilliant birds, hovering round ;  
And lo ! every part of the garden  
Was filled with a musical sound.  
Upon this the great morning of mornings,  
Which saw the creation of man,  
When first into being he started,  
My rule with his being began !  
E'en when he was banished from Eden,  
A true friend, I clung to him still,  
Exhorting, directing, assisting—  
Still faithful thro' good and thro' ill.  
Though thousands of years now are gathered,  
And stored in the mystical past,



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ENIGMAS.

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With one—with the million of people—  
My lot is and still shall be cast.  
'Tis I sent the engine careering  
Away on its terrible race ;  
Till man in the pride of his folly,  
Cried out, he had triumphed o'er space !  
I've chained down the death-dealing lightning,  
To wait and obey my command ;  
I instruct it, and lo ! the whole world  
At once at my bidding is spanned !  
The lion in African jungles  
May terrify beasts with his roar ;  
The eagle, upon his broad pinions,  
From the reach of man's vision may soar.  
The elephant on the land trumpets,  
And flounders the whale through the sea—  
Whale, elephant, lion, and eagle—  
Are all brought to subjection by me.

*Answer*—Reason.

XLIX.

CUT down, yet saved with much ado and pain ;  
Scattered, dispersed, yet gathered up again ;  
Withered though young, though dying, yet perfumed,  
Laid up with care, but kept to be consumed.

*Answer*—Hay.

L.

ENOUGH for one, too much for two, and nothing at all for  
three !

*Answer*—A Secret.





## REBUSES.

**D**R. JOHNSON defines a Rebus as “a word represented by a picture;” and hence a Rebus is often employed on a coin or seal, to indicate the name and quality of its owner. Thus, many of the coins of Julius Cæsar bore the impress of an elephant—the word *cesar* standing, in the ancient language of Mauritania, for elephant. In modern heraldry we find the names of families similarly shown, as a hare and a bottle, for Harebottle; a pike and a ring, for Pickering, but if our readers take an interest in heraldic rebuses, we cannot do better than refer them to those two invaluable volumes “Debrett’s Illustrated Peerage” and Debrett’s “Illustrated Baronetage with the Knightage.” The old fashion of placing a sort of pictured pun on the title-pages of books has been in many instances revived by modern publishers and printers. Monograms, or the initials of a name, are often combined to form a sort of Rebus. When written, the Rebus takes the form of an Acrostic, in which each line represents something commencing with the proper initial, the whole making a word described,—thus :



## REBUSES.

Here's plenty of water ; you'll all of you say ; (1)  
And minus the *h* a thing used every day ; (2)  
And here is nice beverage ; (3) put them together—  
What is it with claws, but with never a feather?

*Answer*—Cat, puss—I, C (sea) ; 2, A (hay) ; 3, T (tea).

### I.—DOUBLE REBUS.

THE first Greek pastoral poet ; 2. A river in France ; 3. One of the Muses ; 4. One of the Cottian Alps ; 5. A town in Switzerland ; 6. A metal ; 7. A tributary of the Loire ; 8. A kind of flax that grows on the Philippine Islands ; 9. A kind of fruit ; 10. One of the months of the Jewish ecclesiastical year ; 11. A viceroy in India ; 12. A large bird of New Holland ; 13. A flower ; 14. The sea-holly ; 15. An American quadruped ; 16. A magnesian mineral ; 17. A flower. The initials and finals of the above, read downwards, will give a line from Shakspeare's "Julius Cæsar."

*Answer*—"The valiant never taste of death but once."—Thus :—1. TheocrituS ; 2. HeraulT ; 3. EuterpE ; 4. VisO ; 5. AltorF ; 6. LeaD ; 7. IndrE ; 8. AbacA ; 9. NuT ; 10. TebetH ; 11. NaboB ; 12. EmU ; 13. VioleT ; 14. EryngO ; 15. RaccooN ; 16. TalC ; 17. AnemonE.

### II.

THE initials give the name of a celebrated English navigator.

1. A Monk of the order of St. Francis, said to be the inventor of gunpowder.

2. A celebrated Swiss mathematician.

3. A marshal of France, famous for his bravery and excellent military conduct.

4. A Latin secretary and tutor to Queen Elizabeth.

5. A gallant naval officer, who rose from the post of cabin-boy to that of commander-in-chief of the English fleet.



## REBUSES.

6. A French botanist in the reign of Louis XIV.
7. A popular writer, known by the name of Derwent Conway.
8. An Arabian physician, born in the tenth century.
9. The father of the Scottish school of landscape painting.
10. A celebrated Prussian astronomer and mathematician.
11. An Italian poet, distinguished by Charles V. of Germany.
12. An eminent naturalist, who circumnavigated the globe with Cook.
13. A celebrated dramatic writer, supposed to have died from hunger.
14. An illustrious sculptor of modern times.

*Answer*—Sebastian Cabot—thus :—1. Schwartz ; 2. Euler ; 3. Biron ; 4. Ascham ; 5. Shovel ; 6. Tournefort ; 7. Inglis ; 8. Avicenna ; 9. Nasmyth ; 10. Copernicus ; 11. Ariosto ; 12. Banks ; 13. Otway ; 14. Thorwaldsen.

### III.

TAKE four initials from the winds,  
And them in order place,  
Then in an instant you will find  
What oft we glad embrace.

*Answer*.—N.E.W.S.—News.

### IV.

1. THE wife of Saturn ; 2. A famous mountain in Bœotia ; 3. The mother of Hercules ; 4. The birthplace of Diana ; 5. One of the Fates ; 6. A king of Phrygia ; 7. The son of Osiris ; 8. A sea deity ; 9. A sea nymph ; 10. A remarkable Titan ; 11. The first father of the gods ; 12. A river in hell.



## REBUSES.

The above initials read downwards will give the name of one of the judges of Hades.

*Answer*—Rhadamanthus—thus :—1. Rhea ; 2. Helicon ; 3. Alcmena ; 4. Delos ; 5. Atropos ; 6. Midas ; 7. Anubis ; 8. Nereus ; 9. Thetis ; 10. Hyperion ; 11. Uranus ; 12. Styx.

### V.

1. SURNAME of a Swiss writer, born at Zurich, in 1741 ; he wrote a prodigious number of works, both in prose and verse, the greater number being on moral and religious subjects.

2. Surname of an English painter, born in 1771, in Cornwall, and died in 1807. The following are amongst his chief works : "The Murder of James I.," and "The Murder of Rizzio."

3. Surname of a celebrated Italian painter, born in 1615, near Naples. He took great pleasure in mournful subjects and scenes of horror.

4. Surname of a celebrated English poet, born in 1631 ; he also wrote for the stage, and was made poet laureate.

5. Surname of a cardinal and celebrated writer ; of a patrician family of Venice, born in the year 1470, and died in 1547.

6. Surname of an English poet, who was at first intended for the bar, born in the year 1684.

7. Surname of a French lyric poet, born at Paris, in 1670, the son of a shoemaker, of whose origin, it is said, he was foolishly ashamed.

8. Surname of a Scotch writer, born in the year 1600, and was ruined by the Irish Rebellion in 1641 ; he was also a dancing master, printer, engineer, etc., and died in the year 1676.

9. Surname of an English poet of simple, true, and earnest feeling ; born in 1814, in a farmhouse in Perthshire. He was passionately fond of song and ballad music, and liked to hear his wife chant such ballads as "The Flowers of the Forest."



## REBUSES.

The primal letters of the above names give the name of a celebrated English poet, born in the year 1788 ; he passed his first years in Scotland.

*Answer*—Lord Byron, thus :—Lavater, Opie, Rosa, Dryden, Bembo, Young, Rousseau, Gilby, Nicoll.

### VI.

MY *first*, some affirm, belongs only to youth,  
But of this there is not one *iota* of truth,  
Inasmuch as the aged are as guilty at times  
As the young, and commit quite as terrible crimes.  
My *second* to various uses is brought,  
After due preparation, of course, which in short,  
Is essential, or else it could never be made  
Into all kinds of articles needed in trade.  
My *third* is the name of a river, which you  
May have seen in your travels, perchance ; at least, few  
Who have been any distance from London, can say  
'Tis a stranger to them in a general way.  
The initials of these three small words will explain  
What those wish for who play with the object of gain.

*Answer*—Win—thus :—Wild, Iron, Nile.

### VII.

1. A BATTLE famed in Scottish history.
2. A nation once renowned for glory.
3. A mighty patriarch of yore.
4. A warrior from Gath's proud shore.
5. A King of Syria evil though forewarned.
6. A Grecian who his nation once adorned.

The initials read aright at once display an eminent modern statesman.

*Answer*—Bright—thus :—1. Bannockburn ; 2. Romans ; 3. Isaac ; 4. Goliath ; 5. Hazael ; 6. Thales.



## REBUSES.

### VIII.—ANAGRAMIC REBUS.

THE initials of the following will give the name of a political writer who wrote an account of the Plague of London.

1. Dig Dick Varra. (A celebrated English actor).
2. Yah ; a crow, Mabel. (A famous poet).
3. Show near coil. (A dramatic writer).
4. A—a war cob, sir. (A great mathematician).
5. Run ! spend Medés. (A celebrated poet).
6. Curl ? I say, cue. (A gallant nobleman who fell in the battle of Newbury).
7. Ah ! mud dive. (A famous historian)
8. Um ! Edward ; Nell ? (An English poet).
9. Is care frank'd ? (A celebrated navigator).
10. New door, new leg. (A Welsh patriot).
11. Ye dull ! hand me. (A celebrated astronomer).

*Answer*—Daniel de Foe—thus :—1. David Garrick. 2. Abraham Cowley. 3. Nicholas Rowe. 4. Isaac Barrow. 5. Edmund Spencer. 6. Lucius Carey. 7. David Hume. 8. Edmund Waller. 9. Francis Drake. 10. Owen Glendower. 11. Edmund Halley.

### IX.

A BRAVE young counsellor whose wise debate  
Saved a pure woman from a shamful fate ;  
A wicked youth who found an early bier  
Though what his sin might be does not appear ;  
A favourite son who lost a doating mother  
Before he knew he had an elder brother ;  
An ancient city in a desert land,  
Where the grey ruins at this moment stand.  
The initials join, and you'll at once discover  
What ties the legs of many a would-be rover.

*Answer*—DEBT—thus :—Daniel (See History of Susanah) ; Er (Son of Judah. Gen. xxxviii, v. 7) ; Benjamin (Second son of Rachael. Gen. xxxv, v. 18) ; and Tadmor (In the Wilderness. I King ix, v. 18). CXIX. True Love.





#### IV.

### DOUBLE ACROSTICS.

#### AND OTHER WORD PUZZLES.

**T**HIS very popular riddle is a sort of Double Rebus, and is of recent introduction. It requires two words or names formed by the initials and finals of a number of other words. This riddle is sometimes given in prose, and at others in verse, the latter form being preferable. For example :

A BRITON'S SUPPORTS. — 1. His wig ; 2. His grandmother ; 3. His comfort ; and 4. His countrywomen.

*Answer*—Beef—Beer.—1. BoB ; 2. EvE ; 3. EasE ; 4. FaiR.

In the versified form of Double Acrostic, the two words forming the answer are shadowed in the commencing or ending lines, thus :—

A PARTY that charms the young and erratic,  
But rather dismays the old and rheumatic.

1. The carriage in which the fair visitants came ;  
'Tis light and 'tis lofty ; pray find out its name.
2. Next think of your ancestors, who, I dare say,  
Conducted their meetings in this very way.
3. Then name me a prince who might bring for his share  
His native Welsh rabbit to better their fare !



## ACROSTICS.

*The Answer* is Pic-nic :—

- |      |       |   |
|------|-------|---|
| 1. P | haeto | N |
| 2. I | cen   | I |
| 3. C | arado | C |

Or—

The name of a country, and why people go there.—1. An English vegetable ; 2. A river in Italy ; 3. Part of a tree ; 4. A tribe of the Ancient Britons ; 5. A sporting bird ; 6. An English University ; 7. What every married lady possesses ; 8. An inhabitant of Africa ; 9. The father of an ancient people ; 10. A favourite fruit.

The initials form the word “California,” and the finals “to find gold,” thus :—

1. CarroT ; 2. ArnO ; 3. LeaF ; 4. IcenI ; 5. FalcoN ; 6. OxforD ; 7. RinG ; 8. NegrO ; 9. Israel ; and 10. AlmonD.

Again—

An expression—commonly used—which signifies even-handed justice.

1. Hamlet’s Paterfamilias ; 2. An immaterial impression ; 3. One who went among ghosts ; 4. One who came back from them.

*The Answer* is Give and Take, thus :—1. GhosT ? 2. IdeA ; 3. VatheK ; and 4. EurydicE.

Among the examples which follow are some of considerable merit, especially Nos. XIX., XXII., XXVIII., XLI., and LI.

## ORIGINAL DOUBLE ACROSTICS.

### I.—TWO POETS.

Of SCOTIA’S bards the chief, and her just pride :—  
A noble English poet, who, self-exiled, died,



ACROSTICS.

1. How sad to hear this from a loved one in grief !
2. Never utter this though he be a thief.
3. It lives on river-banks, and is fond of trout.
4. The merest one should find this out.
5. He sells gowns to the wife when the husband's out.

*Answer*—Scott, Byron.—1. SoB ; 2. CalumnY ; 3. OtteR ;  
4. TyrO ; 5. TallymaN.

II.—TWO WARRIORS.

1. THIS is metal, I'll be bound,
2. In Naples this town will be found.
3. This of money ne'er gave bliss.
4. A photographer uses this.
5. Hot at breakfast this is nice.
6. A female name known in a trice.
7. He died of joy because each son  
Of his in games a prize had won.  
Now the first letters *down* will name  
One who in "The Crusades" won fame ;  
And the last letters *up* disclose  
A chief of the crusaders' foes.

*Answer*—Tancred, Saladin.—1. TiN ; 2. Amalfi ; 3.  
NeeD ; 4. CamerA ; 5. RolL ; 6. Emma ; 7. DiagoraS.

III.—TWO SEASONS.

1. 'TIS found in the pig-sty, the stable as well ;
2. Three-fifths of a brotherhood, next please to tell ;
3. The miserly man is oft this, as you know ;
4. This part of a ship in a storm is brought low ;
5. "The girl of the period" truly was she ;
6. With daring and valour he sails o'er the sea.  
The first is bright and cheerful,  
And fills us all with joy ;  
The next, so dark and dreary,  
Our pleasure doth alloy.

*Answer*—Summer, Winter. 1. StraW ; 2. UnI(on) ; 3.  
MeaN ; 4. MasT ; 5. EvE ; 6. RoveR—



## ACROSTICS.

### IV.—TWO MUSICIANS.

1. A FAMOUS historian and orator.
2. A state of Mexico.
3. A Swiss physician to George III.
4. A small river in Scotland.
5. A celebrated French poet.
6. A disciple of Luther, put to death for his religious opinions.

The initials and finals both read forwards will name two celebrated musical composers.

*Answer*—Mozart and Handel, thus :—1. MackintosH ; 2. OaxacA ; 3. ZimmermanN ; 4. AlmonD ; 5. RacinE ; 6. TyndalL.

### V.—MILITARY.

My initials and finals read downwards name two celebrated French military commanders.

1. An ancient German city.
2. A sister of Emperor Augustus.
3. A king of Ithaca.
4. A son of Mars.
5. A Queen of Iolchos.
6. One who travelled over the Libyan Desert without drink.
7. A Roman road.

*Answer*—Jourdan, Massena, thus :—1. JuliacuM ; 2. OctaviA ; 3. UlysseS ; 4. RomuluS ; 5. DemodicE ; 6. AndroN ; 7. Numicia(V)iA.

### VI.—A CITY AND RIVER.

1. A CITY in France you first note down ;
2. In Italy, a river of some renown.
3. One of the Sandwich Islands find.
4. A lake in Russia bring to mind.
5. In France a noted river find.



ACROSTICS.

These form a square ; the initials name  
A city in France of world-wide fame ;  
The finals read, and your sight commands  
The river on which this city stands.

*Answer*—Paris, Seine, thus :—PariS ; AdigE ; RanaI ;  
IlmeN ; SeinE.

VII.—TWO GREAT MEN.

THE initials and finals down will name  
Two men that are well known to fame ;  
The one in science did excel,  
The other in art succeeded well.

You're sure to find this on a tree,  
And now a town in France you'll see ;  
A Latin word which means " our own ;"  
Musical toy to all well known.  
A celebrated novelist here ;  
In this your likeness will appear ;  
'Tis surrounded by many a wave.  
French marshal, bravest of the brave.  
A plant you'll find if you but look ;  
An island visited by Cook.  
A town in Turkey next you'll view ;  
Male christian name—so now adieu.

*Answer*.—Benjamin West, Humphrey Davy, thus :—BranchH,  
EU, NostruM, JewsharP, Ainsworth, MirroR, IslE, NeY,  
Wormwood, ErromangA, SimaroV, Timothy.

VIII.—TWO ANCIENT MATHEMATICIANS.

WHERE Pompey lost and Cæsar won.  
Earth's orbit's period round the sun.  
Movements of discipline in wars.  
A city famous for cigars.  
In Asia find a mountain-chain.  
A plant beside your window-pane.



## ACROSTICS.

A river which in Britain flows.  
Aquatic sport a harbour shows.  
A famous, philosophic Greek.  
A tragic bard of Athens seek.

*Answer.*—Pythagoras—Archimedes, thus :—1. Pharsalia ;  
2. YeaR ; 3. TactiC ; 4. HavannaH ; 5. AltaI ; 6.  
GeraniumM ; 7. OusE ; 8. RichmonD ; 9. AristotlE ; 10.  
SophocleS.

### IX.—A FLOWER AND ITS COUNTRY.

A LOVELY flow'r in water grown  
Th' initial of these words make known ;  
That ancient land the finals state  
Wherein this flow'r was counted great.  
1. In woman's clothes this hero flees.  
2. A German State by northern seas.  
3. An English battle known to fame.  
4. And then a common adverb name.  
5. A French commander's name recall,  
Whose deeds and name are known to all.

*Answer*—Lotus—Egypt, thus :—1. LavelettE ; 2. Olden-  
burG ; 3. TewkesburY ; 4. UP ; 5. SoulT.

### X.—TWO AMERICAN CITIES.

1. A CHINESE sea-port ; 2. One of the Cinque ports ; 3. A  
lake in North America ; 4. A large city in South America ;  
5. An English county town ; 6. A market town in Stafford-  
shire ; 7. A river in France ; 8. A large lake in South  
America ; 9. An island off the French coast ; 10. A large  
town in France.

The initials and finals read downwards give the names of  
two large sea-port towns in the United States.

*Answer*—Charleston—New Orleans, thus :—1. CantoN ; 2.  
HythE ; 3. AtapascoW ; 4. Rio JaneirO ; 5. LancasterR ;  
6. EccleshalL ; 7. SeinE ; 8. TiticacA ; 9. OleroN ; 10.  
NanteS.



## ACROSTICS.

### XI.—TWO GRECIANS.

1. AN English county ; 2. A country in Hindostan ; 3. An Athenian general famous for his liberality and valour ; 4. A large river of South America ; 5. The highest dignity in the English Church ; 6. A great modern invention ; 7. A large river in Spain ; 8. An Athenian lawgiver.

The initials and finals read downwards give the names of a great Grecian philosopher, and a historian who was one of his disciples.

*Answer* — Socrates — Xenophon, thus :—1. SusseX ; 2. OudeE ; 3. CimoN ; 4. Rio NegrO ; 5. ArchbishoP ; 6. TelegrapH ; 7. EbrO ; 8. SoloN.

### XII.—A NOVELIST AND HIS MOST FAMOUS WORK.

A MANUSCRIPT ; a name of the Muses ; father ; cross-wise ; sharp ; a country in Asia ; a town in the north of England ; to nibble ; a law term ; a prince ; a wild beast ; a measure ; an ancient city of Canaan ; tidy. The initials read downwards will give the name of a celebrated novelist, and the finals read upwards will give the name of one of his principal novels.

*Answer*—Captain Marryatt—Midshipman Easy, thus :—CopY ; AonideS ; PapA ; TraversE ; AbumeN ; IndiA ; NorhaM ; MumP ; AlibI ; RajaH ; RhinoceroS ; YarD ; AI ; TriM.

### XIII.—A PASSION AND A BELIEF.

A PERSONAGE in heathen fable famed ;  
A rural poem by great Virgil named ;  
An instrument which shoemakers employ ;  
One-half of what all creatures here enjoy ;  
An ancient enemy of Israel's race ;  
A canton which to Switzerland you trace ;  
A lovely female in verse paramount ;  
A story which our seamen oft recount.



## ACROSTICS.

Reader, observe the initials ; they disclose  
The demon of innumerable woes :  
Oh, let him not approach your hearth, for he  
Is the sure harbinger of misery.  
The final letters of each word display  
The finger-post, which marks the only way  
To heavenly regions of perpetual day.

*Answer*—Jealousy and Religion, thus—JupiteR; EneidE;  
AwL; LI(fe); OG; UrI; SapphO; and YarN.

### XIV.—INDISPENSABLES TO NEWSPAPERS.

NOT at all clear ; boiling up ; a drop of the “crater ;”  
sufficient ; too much ; part of a house ; a musical phrase ;  
a district ; gin. The initials read downwards, and the finals  
read upwards, will give two wonderful inventions in constant  
use in the present day.

*Answer*—Telegraph and Shorthand, thus :—TurbiD ;  
EbullitioN ; LavA ; EnoughH ; GluT ; RafterR ; AllegrO ;  
ParisH ; HollandS.

### XV.—GREAT WARRIORS.

MARK, on the unswept wall the spider creeps,  
The while the lazy housemaid idly sleeps ;  
Then take a bird of most gigantic size,  
With just one game of cards ; then let be seen,  
Before the house, a closely shaven green ;  
Next a slight thought, and then a slumber light ;  
The third Greek letter then display aright ;  
A drop that trickles down from sorrow's eye ;  
And to o'ercome by force of mind supply ;  
Then a denomination at the end ;  
And if to these instructions you attend,  
The initials form a mighty conqueror's name,  
The finals one that's not less known to fame.

*Answer*—Wellington and Buonaparte ; thus :—WebB ;  
EmU ; LoO ; LawN ; IdeA ; NaP ; GammaA ; TeaR ;  
OutwiT ; NamE.



## ACROSTICS.

### XVI.—A CITY AND ITS RIVER.

A PROVINCE of Ireland ; a town of England ; a river of America ; a European cape ; a town of Spain. The initials will give a town of Europe, and the finals the river on which it is situated.

*Answer*—Lyons—Rhone, thus :—LeinsteR ; YarmouthH : OrinocO ; NorokiN ; SevilleE.

### XVII.—A NOVELIST AND HIS BEST TALE.

IF the initials of the following words you take,  
A novelist's name the letters will make,  
Who wrote a book (you should know what about),  
The finals will tell it—now find it out.

1. One of the most important gifts of God to man.
2. A favourite resort for lovers.
3. A tributary of the Amazon.
4. A tale by Johnson.
5. An insect of the ant species.
6. An ancient Grecian seer.
7. A beverage.
8. A sign, type or token.
9. Prosperity.
10. A virtue.
11. A volcano.
12. A small, but celebrated river in North Italy.
13. What many go to church to do.
14. What you must be if you ca'n't make me out.

*Answer*—Laurence Sterne—Tristram Shandy, thus—

1. LightT ; 2. ArbouR ; 3. UcayalI ; 4. RasselaS ; 5. EmmeT ; 6. NestoR ; 7. CocoA ; 8. EmbleM ; 9. SuccesS ; 10. TruthH ; 11. EtnA ; 12. RubicoN ; 13. NoD ; 14. Empty.



## ACROSTICS.

### XVIII.—AN ORATOR AND HIS OBSTACLE.

1. A TOWN in Syria; 2. An insect; 3. An isle in the Mediterranean; 4. A sedative drug; 5. Part of a plant; 6. An universal destroyer; 7. An useful tool; 8. A town in Bulgaria; 9. A town in Scotland; 10. An isle of Scotland; 11. An Emperor of Rome.

The initials form the name of a famous orator, and the finals his greatest obstacles.

*Answer* — Demosthenes — Stammerings, thus :—1. Da-mascuS; 2. EmmeT; 3. MaltA; 4. OpiuM; 5. SteM; 6. TimeE; 7. HammeR; 8. Erropoll; 9. NairN; 10. EiG; 11. SeveruS.

### XIX.—TWO FRENCH SOLDIERS.

Two soldiers of our neighbour France,  
Their country's interest to advance,  
    They armies led.  
The one usurped the highest place,  
The other tried him to displace,  
    Both now are dead.

1. A term by sailors used I trow,  
    To describe when tide is low.
2. The "Painter of the Graces" true,  
    Whose family old Bologna knew.
3. A family of great renown  
    In France derived from a little town.
4. A form of word required by state,  
    When witness 'fore a magistrate.
5. An author known both wide and far,  
    If you would see, read his "Gil Blas."
6. A town in Prussia, find its name,  
    River and town are both the same.
7. A name the Turks almost adore,  
    And used by many rich and poor.
8. I have been, as we all must know,  
    For "Blockade Runners" the *Entrepot*.



## ACROSTICS.

*Answer*—Napoleon—Pichegru, thus : 1. NeaP ; 2. AlbanI ; 3. PolignaC ; 4. OatH ; 5. Le SagE ; 6. ElbinG ; 7. OmaR ; 8. NassaU.

### XX.—ENGLISH POETS.

THE initials and finals of the following read downwards will name two famous English poets.

A tree ; an English mountain ; a sign in the zodiac ; a narcotic tincture ; a country in Asia ; a vegetable ; a science ; a yellow dye ; a minor prophet ; a quadruped ; the time of rest ; a valuable fur ; a small candle ; the west ; a black-amoor ; a shield bearing arms.

*Answer*—William Shenstone and Thomas Chatterton, thus :—WalnuT ; IngleboroughH ; LeO ; LaudanuM ; IndiA ; AsparaguS ; MusiC ; SusmachH ; HoseA ; ElephanT ; Night ; Sable ; TapeR ; OccidenT ; NegrO ; Escutcheon.

### XXI.—A REPUBLIC AND A GENERAL.

THE initials and finals of the following name a great Republic, and one of its most successful generals.

1. A town famous for its classic legend.
2. An English noble beheaded for treason.
3. A pretty flower.
4. A great German classic writer.
5. The head of the Mussulman religion.
6. An English battle fought in the Peninsula.
7. A town in Asia noted for wool.

*Answer*—America—Sherman, thus :—1. AbydoS ; 2. MonmouthH ; 3. EglantinE ; 4. RichteR ; 5. ImaM ; 6. CorunnaA ; 7. AstrachaN.

### XXII.—TWO PHILOSOPHERS.

A PRECIOUS stone ; a yellow dye ; a fine cloth ; a noble tree ; a kind of salt.

The initials and finals give the names of two English philosophers.



## ACROSTICS.

*Answer.*—Bacon and Locke—thus — BeryL ; AnnattO ; CambriC ; OaK ; and NitrE.

### XXIII.—ENGLISH NAVIGATORS.

A FISH ; a river in France ; the Spanish name for soda ; a port in Asia ; an optical instrument.

The initials and finals give the names of two English navigators.

*Answer*—Cabot—Drake, thus :—CoD ; AllieR ; Bar-rillA ; OkhotsK ; and Telescope.

### XXIV.—ENGLISH DIVINES.

A PART of the face ; a port in Russia ; the covering of an animal ; the juice of the fir tree ; what an industrious insect produces.

The initials and finals give the names of two English divines.

*Answer*—Lowth and Paley — thus :—LiP ; Odessa ; WooL ; TurpentinE ; and HoneY.

### XXV.—FAMOUS ORATORS.

A FAVOURITE vegetable ; a bright colour ; a novel by a popular author ; a small town in Denmark ; a physical student.

The initials and finals give the names of two English poets.

*Answer*—Byron and Swift—thus :—BeanS ; YellowW ; RienZ ; OchlenstorF ; and NaturalistT.

### XXVI.—ENGLISH NOVELIST.

A FAVOURITE game ; an historical poem ; an island on the coast of Africa ; a pancake ; a water lizard.

The initials and finals give the names of two English novelists.

*Answer*—Defoe and Scott—thus :—DraughtS ; EpiC ; Fernando PO ; OmeleT ; or EfT.



## ACROSTICS.

### XXVII.—ENGLISH COMMANDERS.

AN instrument to measure time ; a mountain in America ; a county in Scotland ; a town in Africa ; a valuable fur.

The initials and finals give the names of two English commanders.

*Answer*—Wolfe and Hawke—thus :—Watch ; OrizA ; LinlithgoW ; FarsiK ; and ErminE.

### XXVIII.—NAVAL OFFICERS.

A STATE in Germany ; a fruit ; a vegetable ; an animal ; a town in Scotland.

The initials and finals give the names of two English naval officers.

*Answer*.—Blake and Anson—thus :—BavariA ; LemoN ; AsparaguS ; KangaroO ; and ElgiN.

### XXIX.—DRAMATISTS.

ONE of the Canary isles ; an instrument for measuring angles ; a town in Turkey ; an American flour ; a valuable wood.

The initials and finals give the names of two English dramatic writers.

*Answer*—Foote and Otway—thus :—Ferro ; OctanT ; OczakoW ; TapiocA ; and EbonY.

### XXX.—MUSICIANS.

A LONGING desire ; a province of Russia ; a rich wine ; a precious stone ; a town in France.

The initials and finals give the names of two German musicians.

*Answer*—Weber and Haydn—thus :—WisH ; EsthoniA ; BurgundY ; Emerald ; and RoueN.



## ACROSTICS.

### XXXI.—ASTRONOMERS.

A PROPHET ; the goddess of silence ; a town in Huntingdonshire ; a bird of prey ; a county in Wales.

The initials and finals give the names of two German astronomers.

*Answer*—Bayer and Mayer—thus :—Balaam ; AngeronA ; YaxleyY ; EagleE ; and RadnorR.

### XXXII.—POETS.

A TOWN in Holland ; a medicinal gum ; a testaceous worm ; a son of Jupiter ; a river in Europe.

The initials and finals give the names of two Italian poets.

*Answer*—Dante and Tasso—thus :—DorT ; AssafoetidA ; NautilusS ; TantalusS ; and EbroO.

### XXIII.—PAINTERS.

A WILD animal ; a town in Italy ; a valuable plant ; an Indian medicine ; a town in China.

The initials and finals give the names of two Italian painters.

*Answer*—Lutti and Dolci—thus :—LeopardD ; UrbinoO ; TeaselL ; TurnerC ; and IeI.

### XXXIV.—ASIAN AND EUROPEAN PLACES.

1. A CITY in Holland. 2. A city in Spain. 3. A port in Brazil. 4. A seaport in Greece. 5. A seaport in Arabia.

The initials read downwards, or the finals upwards, will name a province in Asia belonging to Britain ; and the initials read upwards, or the finals downwards, will name a town in Italy.

*Answer*—Assam—Massa, thus :—AmsterdamM, SalamancaA, SantoS, AthenS, MochaA.



## ACROSTICS.

### XXXV.—A TOWN AND ITS PRINCIPAL FEATURE.

THE initials and finals of the following will give an English county and its principal natural feature.

1. A town of northern Italy.
2. A town in Bavaria.
3. An Italian city.
4. A part of the Baltic sea.
5. An English river.
6. An English city.
7. An important American town.

*Answer*—Lincoln—Its Fens, thus :—LadI, IngolstadT, NapleS, Cuighe HafF, OuseE, LondoN, and New OrleanS.

### XXXVI.—TWO HEROES.

THE initials downwards, and the finals upwards, will name two celebrated heroes, who were together on the field of Waterloo.

1. A watering-place in Somersetshire.
2. A parish in Surrey, not far from Claremont.
3. A district in the East of London.
4. A village in Kent.
5. A market town in Somersetshire.
6. A parish in Surrey.
7. A village in Radnor.
8. A village famous for the residence of Pope.
9. A city of Spain.
10. A town in France.

*Answer*—Wellington, Combermere, thus :—Weston-super-marE, EsheR, LimehousE, LewishaM, IlchesteR, NewdegatE, GlascomB, TwickenhaM, OviedO, NeraC.

### XXXVII.—FAMOUS PROTESTANTS.

OF men a famous band,  
Who, many years ago,  
Departed from this land,  
The *firsts* and *finals* show.



ACROSTICS.

1. The head of one religious sect.
2. For this a nymph of Crete select.
3. A time when some abstain or fast.
4. A giant's home in ages past.
5. A pleasant seaside English town.
6. A German river of renown.
7. The last's a service of a kind  
Which in some churches you will find.

*Answer*—Pilgrim Fathers, thus :—Pontiff, IdA, LenT,  
GatH, RamsgatE, IsaR, MasS.

XXXVIII.

FIRST dust and gust,  
Then gust and dust.

Sweeping round suburban squares,  
No wonder madness seizes hares,  
If thus they blow with bitter blast,  
But, like most evils, they end at last,  
And sunshine follows when they are past.

1. A bird of plumage gay, yet lacking song :  
You cannot say his voice trips merrily along.
2. A temple sacred to—what shall I say—  
Dion the Great, and a sensation play.
3. In argument you ought to see it ;  
If you have it, don't abuse it ;  
I hope that you may never lose it.
4. A number of persons clustered together,  
Staring at sights despite the weather.
5. If you are versed in zoology,  
You know this creature's osteology ;  
Although a horse, he likes to swim  
In pools and rivers when he has the whim.

*Answer*—March Winds, thus :—MacaW, AdelphI, Rea-  
sonN, CrowD, HippopotamuS.



ACROSTICS.

XXXIX.

1. A STRONGLY fortified seaport town in Spain.
2. A river of Asia, which flows through the Burman Empire.
3. A seaport town of Russian Finland.
4. An eminent Italian painter, termed, from his birth, "The Gipsy."
5. One of the greater prophets.
6. An eminent, but unfortunate, American author.
7. A celebrated American historian.
8. An English poet, known as the "Corn Law Rhymer."
9. A seaport of Chili.
10. A celebrated American essayist.
11. A modern musical composer.
12. An illustrious English poet.
13. A Brazilian town, almost entirely built of wood.

The initials of the above will give the name of a celebrated modern musical composer ; and the finals, two of his works.

*Answer*—Giuseppe Verdi ; Rigoletto, and Nino, thus :—  
1. Gibralt**a**R ; 2. Irrawad**I** ; 3. Uleabor**G** ; 4. Solari**O** ; 5. Ezekiel**L** ; 6. Po**E** ; 7. Prescot**T** ; 8. Elliot**T** ; 9. Valparais**O**—  
(*first opera*) ; 10. Emerson**N** ; 11. Rossin**I** ; 12. Dryde**N** ; 13. Ic**O**—(*second opera*).

XL.

1. A city of Syria.
2. A river in Siberia.
3. A lake in England.
4. A town of Northern Germany.
5. A town of Murcia, in Spain.
6. A city of Persia.
7. A town of Egypt.
8. A town of central Africa.
9. A town of Bohemia.
10. A town of Denmark.



## ACROSTICS.

11. A town of France.
12. A town of Italy.
13. A town of Bavaria.
14. A town of South Holland.

The initials of the above give the name of a celebrated Humourist ; and that of the finals of a still more distinguished novelist.

*Answer*—Douglas Jerrold, and Sir Walter Scott, thus :—  
1. DamascuS ; 2. ObI ; 3. UlleswateR ; 4. GustroW ; 5. LorcA ; 6. AmoL ; 7. SiouT ; 8. JennE ; 9. EgeR ; 10. RanderS ; 11. RuffeC ; 12. OtrantO ; 13. LandshuT ; 14. DelfT.

## XLI.

1. A KING, whose army in one night  
God's wrath laid low.
  2. A judge, who e'er would to the right  
His aid bestow.
  3. A heresy, whose power of old,  
Through Europe spread.
  4. A summer drink, by chemists sold,  
To cool the head.
  5. A tree, whose pith is much esteemed  
As children's food.
  6. A hymn, to those th' Athenians deemed  
In battle good.
  7. She, who doth grace an emperor's throne,  
In queenly state.
  8. A Roman, well in story known,  
Of early date.
  9. The garden, where our parents dwelt  
Ere pain was known ;  
And the foul serpent's trail was felt,  
Ere sin was sown.
- Read this aright, I pray, and you will find  
Two faithful painters of the human mind.



## ACROSTICS.

*Answer.*—Shakspeare—Ben Johnson—thus :—1. Sennac-heriB ; 2. HalE ; 3. AriaN ; 4. KalI ; 5. SagO ; 6. PæaN ; 7. EmpresS ; 8. Rollo ; 9. EdeN.

### XLII.

1. A TRIBE of North America. 2. A fortified town in Germany. 3. A town in Yorkshire. 4. One of the United States. 5. A town in India. 6. A river in Scotland. 7. A river in England. 8. A town in Essex. The initials read downwards, and the finals upwards, will name a noted seaport town, and for what it is famous.

*Answer*—Yarmouth—Herrings. Thus :—1. YaguiS ; 2. AmberG ; 3. RipaN ; 4. MissouriI ; 5. OodipooR ; 6. UrrwaterR ; 7. TynE ; 8. HarwicH.

### XLIII.

THE initials read forward, and the finals backwards, will give the name of a county, and what it is noted for. An English seaport ; a Scottish lake ; a Swiss canton ; a Russian river ; a French town.

*Answer*—Devon—Cider. Thus :—DoveR ; ErnE ; VauD ; OhI ; and NeraC.

### XLIV.

A GOVERNMENT of which few examples exist.  
An instrument of use in wind, storm, or mist.  
A zodiacal sign you're next to name.  
An Italian country of ancient fame.  
The wife of a heathen God, of high esteem.  
A pain of which strangers to it hardly dream.  
The initials disclose if rightly read,  
A general, who a noble army led.  
And the finals will show the place where he fought ;  
For his country he honour and glory bought.

*Answer*—Raglan and Crimea. Thus :—RepubliC ; AnchoR ; GeminI ; Latium ; AmphitritE ; NeuralgiA.



## ACROSTICS.

### XLV.

1. A WOODEN vessel. 2. A well-known drink. 3. A small boat. 4. One of Napoleon's generals. 5. An epoch. 6. A lake in British North America. 7. A town in Switzerland. 8. A province in Germany. 9. A town in Germany. 10. A large river of Europe.

The initials, one of Napoleon's Ministers ; finals, one of his Marshals.

*Answer*—Talleyrand—Bernadotte. Thus :—1. TuB ; 2. ALE ; 3. LightER ; 4. LaisoN ; 5. ErA ; 6. Yath-keyD ; 7. Russo ; 8. AnhalT ; 9. NeustadT ; 10. DanubE.

### XLVI.

THE initials of the following will give the name of an Emperor, the finals that of a General, who fought against him and the country to which he belonged.

A male relation ; a county of Scotland ; a kind of medicine ; a precious stone ; a Jewish tribe ; a military officer ; a king of Bashan ; a famous racecourse ; a cane ; a southern constellation ; a heathen god ; a city of Scotland ; a Persian measure ; a naval officer ; a country of Europe ; a metal ; a precious stone.

*Answer*—Napoleon Bonaparte—Wellington ; England. Thus :—NepheW ; ArgylE ; Pill ; OpaL ; LevI ; Ensign ; OG ; NewmarkeT ; BamboO ; OriON ; NeptunE ; AberdeeN ; ParasanG ; AdmiraL ; RussiA ; TiN ; EmeraldD.

### XLVII.

THE initials and finals of the following, taken in order, will give the names of two great poets, one Irish and the other Scotch :—

1. A town of France on the Charente.
2. A town in Tyrone, Ireland.
3. One of the Sunda Islands.
4. A town in Worcestershire.



## ACROSTICS.

5. A province of Russia.
6. A river in Old Castile.
7. A town in Warwickshire.
8. The birthplace of Raphael.
9. A large river in South America.
10. A cluster of Islands in the Indian Ocean.
11. A river in France.

*Answer*—Robert Burns—Thomas Moore. Thus :—1. RocheforT; 2. OmagH; 3. BorneO; 4. EveshaM; 5. RigA; 6. TormeS; 7. BirminghaM; 8. UrbinO; 9. Rio NegrO; 10. NicobaR; 11. SeinE.

### XLVIII.

1. A KING of England—gracious, good, and great ;
  2. A town of Italy, in the Papal State ;
  3. A liquor strong, which toppers all enjoy ;
  4. A priest of Shiloh—guardian of a boy ;
  5. A German town, a loyal one, I trust ;
  6. A Greek, who won the “ noblest name of just.”
- The initials will show if read aright,  
An ancient battle of fame ;  
While the finals, read downwards, will bring to light  
The defeated general’s name.

*Answer*—Arbela—Darius—1. AlfreD; 2. RavennA; 3. BeeR; 4. Eli; 5. LandaU; 6. AristideS.

### XLIX.

AN English navigator, a town in South America, a remarkable siege, an English seaport, a battle fought in Normandy, an English king, name for a town on the Danube, and a Roman knight killed by Pompey. The initials and finals give two great battles fought in the same country.

*Answer*.—Clontarf, where Brian Boru defeated the Danes ; and Hastings, where William conquered Harold :—CavendisH; LimA; OrleanS; NewporT; TinchebraI; AthelstaN; RegeneberG (for Ratisbon); FelginA.



## ACROSTICS.

### L.

1. A GRECIAN, whose voice was as loud as that of fifty men together.
2. One of the three Harpies.
3. The school of Aristotle and the Peripatetics.
4. An emperor of Rome.
5. A city in Assyria, destroyed by the Medes and Babylonians.

The initials, read forwards, will name a wise Athenian reformer ; and the finals, read backwards, the prince of Grecian poets.

*Answer*—Solon—Homer—thus : 1. StentoR ; OcypetE ; 3. LycæuM ; 4. OthO ; 5. NineveH.

### LI.

“MUSIC hath charms”—we know the rest :

’Tis both a pleasure and a zest.

Now, should you like it grave, decorous,

With organ grand and splendid chorus,

In St. James’s Hall you’ll find them handy,

And furthermore, “as good as candy.”

1. He was very ignorant, and, I’m sorry to say,  
Spelled Tom Cat with a capital K ;  
And you cannot in truth and honesty say,  
This adjective suited him any one way.
2. On this Exchange was Antonio told  
The loss of argosies and bars of gold.
3. She stood before the mirror an hour or two,  
Her graceful person this to do.
4. Your system seems low ; I think I will  
Send you some medicine ; not a blue pill.
5. She was so very winning that, to please the lady,  
Hercules handled distaffs in a grotto shady.
6. At croquet you may attain to this,  
If as a player you’re not amiss ;  
I do not say a Miss cannot,  
But often she would “rather not ;”



## ACROSTICS.

- And much prefer the hoops beskirting,  
For being this stops all her flirting.
7. You see him in the street all stars and spangles,  
And doubtless at home with his wife he wrangles ;  
A hard life he leads to earn a crust,  
Rolling and tumbling in foul mud and dust.
  8. A country farmer should know this name ;  
I doubt, though, if many have read of his fame ;  
And yet, without him, Howard and Ransome  
Would never have made their ploughs so handsome.

*Answer*—Oratorio Concerts, thus :—OrthographiC; RialtO ;  
AdorN ; ToniC ; OmphalE ; RoveR ; ItineranT ; OsiriS.

## TRIPLE ACROSTICS.

THE triple acrostic is of the same nature as the preceding, except that three words are indicated by the initials, central letters, and finals of the explanatory words.

Nos. I., III., VIII., and IX., are capital models of this riddle.

### I.—ATHLETIC.

THE finest of sports in the brightest of weather,  
Brings thousands of gallant young people together ;  
But those at my *first*, who'd in fame's roll be reckon'd,  
Must be careful my *third* don't tip over my *second*.

1. A nut before a well-known actor  
Gives name to a mighty fly-contractor.
2. To aid in all our cares and joys,  
What friends so staunch as yellowboys ?
3. Against the wall I creep and crawl,  
High in the air I hoot and bawl.
4. Among the farmyard's tenants I  
Strut in my youthful dignity.
5. Lovers own, whene'er they're parted,  
A letter makes me quite kindhearted.



## ACROSTICS.

6. Who has a "little bill" to meet  
Finds me in almost every street.
7. Singers and actors, preachers and statesmen too,  
Can charm no audiences unless we're true.

*Answer*—Cricket, Wickets, Bowlers.

- |          |       |                               |
|----------|-------|-------------------------------|
| 1. Cob   | Web   | B (Cobweb—The Brothers Webb.) |
| 2. Rh    | In    | O (money).                    |
| 3. Ivy   | Cro   | W                             |
| 4. Coc   | Kere  | L (a young cock).             |
| 5. Kindh | Eart  | E (d)                         |
| 6. Extor | Tione | R                             |
| 7. Ton   | Sil   | S                             |

### II.—POETICAL.

1. IF your boots are thus soled,  
They'll dry keep your feet.
2. One who holds a command,  
Both in army and fleet.
3. What each wishes to be,  
Whether peasant or peer.
4. When clouds precede rain.  
A word used by the seer.
5. To disgracefully flee,  
Like two thieves in the night,
6. An old Scottish saint,  
Whose name is a sight.

The initials, the finals, the medials too,  
Each a famed English poet will bring to your view.

*Answer*—Cowper, Milton, Dryden, thus :—

1. Clu M pe D.
2. Off I ce R.
3. Wea L th Y.
4. Por T en D.
5. El O p E.
6. Ro N a N.



## ACROSTICS.

### III.—ORACULAR.

IN days of old my *last* were reckon'd,  
By superstitious folk, quite clever ;  
For they professed to read my *second*,  
And tell the future's fate ; but never  
Could they succeed, did they their best or worst,  
In proving more than you do, by my *first*.

1. While birds sing blithe on leafy trees,  
Brothers, we'll glide o'er sunlit seas ;  
Nor fear, the while we ply the oar,  
Lest anger come between we four.
2. If for a why you substitute an eye,  
Then you will leave incorporality.
3. A letter cut off—the operation's slight—  
And then I'll overpower you with light.
4. In Greece and Rome when they bought and sold,  
My power the worth of an article told.
5. On Valentine's morn I'm received by the fair,  
And welcomed with kisses secret and rare.
6. By chemical art the rudest things of earth  
To subtlest essences must oft give birth.
7. If you have tried and failed—unlucky wight—  
You'll be what I am—and, serve you right !

*Answer*—Riddles—2. Oracles—3. Wizards.

1. R	O	W
2. Immate	Rialit	I (y)
3. D	A	Z (e)
4. Dra	Chm	A
5. Love's	Lette	R
6. Ether	Ealize	D
7. Succe	Ssles	S

### IV.—SEASONAL.

WHERE the waves wash the shore,  
And the children play gaily,



## ACROSTICS.

I am found by the score  
By those who seek daily.

1. Talent like mine belonged to Gaul's last chief.  
Who, in his own *idées*, had strong belief.
2. The streets of his gay city once resembling me,  
Were made to glare in compo symmetry.
3. There, 'neath the trees gay crowds luxuriate,  
Finding in me a pleasant opiate.
4. There, with sharp scissors and with dainty fingers,  
Wife, daughter, sweetheart, o'er her patchwork lingers.
5. Some ill-clad wanderer, with entreating eye,  
Looks on, nor dares the chance of me to try.
6. To me, the zenith's opposite, he turns his face,  
And sadly, slowly, shambles from the place.
7. Dreaming, perchance, of some bright distant day,  
When by my side he roamed, young, free, and gay.

*Answer*—Autumn's Seaside Flowers.

- |            |         |   |
|------------|---------|---|
| 1. A dmini | S trati | F |
| 2. U nsymm | E trica | L |
| 3. T ob    | A cc    | O |
| 4. U n     | S e     | W |
| 5. M end   | I cat   | E |
| 6. N a     | D i     | R |
| 7. S tr    | E am    | S |

### V.—ARTISTIC.

THE initials, and finals, and medials name  
Three celebrated artists glorious in fame.  
Two were born 'neath Italy's sun,  
On Holland's flats the other one,

1. A fortune to many a man I bring,  
And yet make some lose everything.
2. I was walking with Flo in a beautiful wood,  
She suddenly left me and thus I stood.
3. In olden times at Rome, I ween,  
This ancient place might oft be seen.



## ACROSTICS.

4. If for a B you substitute a D,  
What is done to a gun you'll see.
5. A warrior in the days of old  
Had this behind him I am told.
6. Next you must a philosopher state,  
Who lived in the reign of Alfred the Great.
7. A law term now you have to find,  
"Goods sunk in the sea" will you of it remind.
8. On every box I ought to be,  
Just on the top you will me see.
9. These letters three transposed aright,  
An adverb small will bring to light.

*Answer*—Raffaello—Correggio—Rembrandt.

- |          |       |             |
|----------|-------|-------------|
| 1. R a   | C e   | R           |
| 2. A l   | O n   | E           |
| 3. F o   | R u   | M           |
| 4. F i   | R e   | (B) (Fired) |
| 5. A rmb | E are | R           |
| 6. E n   | G in  | A           |
| 7. L a   | G a   | N           |
| 8. L     | I     | D           |
| 9. O     | O     | T—(Too)     |

## VL—FESTIVE.

- 'TIS now that friends and kindred meet  
Around the festal board,  
On which, while groaning 'neath the weight  
Of what thereon is stored,  
Be sure we find a welcome place,  
Thus greatly adding to its grace.
1. Methinks amidst the bounteous feast  
This dash is neither last nor least.
  2. The basis of the doctor's art :  
Is indeed a noble part.
  3. A building that's in Dublin found,  
In shape 'tis circular or round.



## ACROSTICS.

4. This Russian lake you'll soon descry  
If on the map you cast your eye.
5. Goods oft are this ere people buy :  
'Tis done their quality to try.
6. In cards, this term may be defined  
As signifying "like in kind."
7. Take from a Chinaman his tail,  
E'en though at you he swear and rail.
8. This word expresses well the state  
Of those unsettled in their pate.
9. If you at football e'er should play,  
Keep these well out of danger's way.

*Answer*—Christmas Plum Pudding and Pies, thus :—  
CaPoN, HeaLinG, RotUndA, IlMeN, SamPleD, TrUmP,  
ManDarI(n), AdDlE, ShInS.

## VII.—POSTAL.

1. USED in geometry, a kind of curve ;
2. A name the reformed drunkard should preserve ;
3. A kind of pronoun in the grammar found ;
4. Without us you would find your hands unsound ;
5. I'm very large and strong, yet delicate ;
6. You'll find us hot, and cold, and temperate.  
Read primals, fourths, and finals down aright,  
Three things they name oft pleasing to the sight ;  
In order ranged, how very nice they look,  
All pictures neat in my new album book.

*Answer* — Cartes, Stamps, Crests, thus :—CauStiC,  
AbsTaineR, RelAtivE, ThuMbS, ElePhanT, SeaSonS.

## VIII.—BIOGRAPHICAL.

'Twas night, and all around was still,  
When the beacon fires shone from the hill,  
And spread the tidings far and wide,  
That the *last* was borne on the restless tide ;



## ACROSTICS.

Sent by the *first* to our sea-girt land,  
To sack our homes with fire and brand ;  
The *second* the threatened danger braved,  
And from such fate his country saved.

1. A Latin word which shows what may  
    Befall us on some future day.
2. A German State, the place of birth  
    Of an astronomer, of sterling worth.
3. Panting with heat on a July day,  
    To express your feelings, what you would say.
4. A seaport on the Turkish shore,  
    Where angry waves do sometimes roar.
5. This, perhaps, you may have done,  
    From those who have wealth or honour won.
6. In a casket, so 'tis said,  
    All grievous ills were safely laid,  
    But she was curious, and longed to see  
    What in this simple box could be :  
    She raised the lid, and thus began  
    The evils now endured by man.

*Answer*—Philip, Howard, Armada, thus :—PropHetia  
HanOveR, IamWarM, LatAkiA, InheRiteD, PanDorA.

### IX.—NATIONAL.

MY *second*, laved by ocean's wave,  
The island home of freeman brave,  
Is famed the wide world o'er ;  
Famed for its commerce, arts, and arms ;  
Yet undisturbed by war's alarms,  
Its own unconquered shore.



✱

ACROSTICS.

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My *third* displays a western land,  
A powerful empire, broad and grand,  
Beyond the rolling main.  
Both nations to one race belong—  
Both speak one forceful, noble tongue,  
And wealth and glory gain.

And now my *first*, with gracious smile,  
O'er continent and sea-girt isle,  
Extends her sway benign.  
Her blessings are dispersed to each :  
Linked by the ties of blood and speech,  
The two in peace combine.

1. I'm decked with flowers and verdure bright,  
With "ladysmocks all silver white,"  
With yellow daffodils,  
And many other floral gems ;  
And speeding to the river Thames,  
I leave the Chiltern Hills.
2. An eastern city I unfold,  
Where the Apostles preached of old  
The word of faith and hope.  
My bishop, 'neath St. Peter's dome,  
Sat in the Council late at Rome  
Assembled by the Pope.
3. Who with a heart unmoved can read  
How my brave horsemen won their meed  
Of sad but glorious fame ?  
Rode on, by blundering orders bound,  
While belched the Russian guns around,  
Encircling them with flame.
4. The watchword of sublime desire  
Of earnest spirits who aspire  
To higher, nobler life.



✧

ACROSTICS.

✧

Take for your motto this, dear friend,  
Seek its fulfilment to the end,  
'Midst daily toil and strife.

5. A foreign statesman I present,  
Of Turin's council president  
About ten years ago.
6. For medicine, when the health is poor,  
I'm taken to effect a cure,  
Fresh vigour to bestow.
7. Looking into her lover's eyes,  
"What upon earth do you most prize?"  
Said Dora Sharp to John.  
The answer, fraught with tenderness,  
My two familiar words express :  
You'll guess them both anon.

*Answer*—Liberty, England, America. Thus :—LEA ;  
IcoNium ; BriGadE ; ExceLsioR ; RatAzzI ; ToNiC ;  
YouDorA.

X.—THEATRICAL.

A BRIEF quotation I display  
From England's great dramatic bard ;  
The reader, I'll make bold to say,  
Has conned me over many a day :  
To guess me, then, 'twill not be hard.

I state a plain, poetic fact  
About our sublunary sphere.  
My context speaks of those who act,  
You'll find the whole, preserved intact,  
In "As you Like it," never fear.

1. You know the song wherein the "gude"  
Scotch housewife mourns her Johnny, me.



ACROSTICS.

2. With courage and great strength endued  
We prowl in Afric's solitude :  
From us all timid creatures flee.
3. You'll find me 'mong the adjectives.  
I oft describe the summer's bliss.
4. A laureate-bard, whose fame still lives.  
Delight by me to many gives :  
What pleasure more refined than this ?
5. Two monosyllables I show,  
The first can boast an active brain ;  
But when the hair has ceased to grow,  
Will, in some cases, as you know,  
Assistance from the next obtain.
6. One of Longfellow's heroines.  
The " Golden Legend " sings her brave  
Devotion to the suffering prince,  
How she would die to save him, since  
Only by dying could she save.

*Answer*—"All the World's a Stage." Thus :—AWA ;  
LiOnS ; LuxuRianT ; ThaLabA ; HeaD-wiG ; ElSiE.





PUZZLING PICTURES.



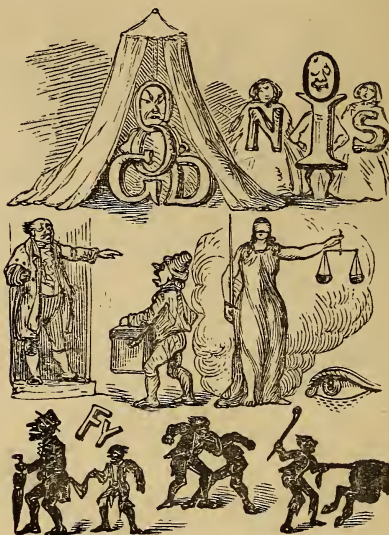
Be merry and wise.



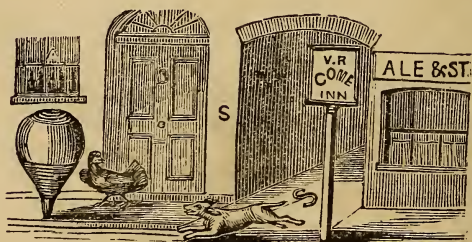
A nest is a natural egg-cup.



PUZZLING PICTURES.



Good intentions do not justify evil actions.



At open doors dogs come in.



PUZZLING PICTURES.



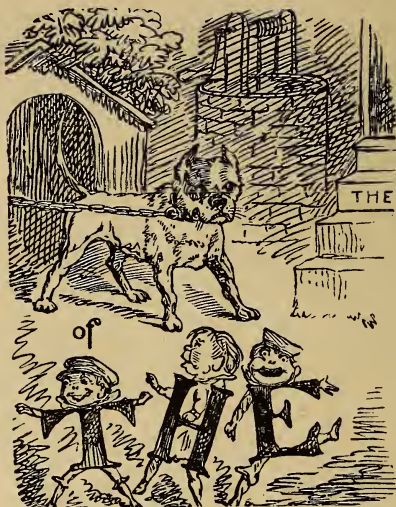
A little word indeed am I,  
 A portion of your face I name;  
 I've letters three, the same reversed,  
 Then can you tell me what I am?  
*Answer :—the word EYE.*



Honour among thieves.



PUZZLING PICTURES.



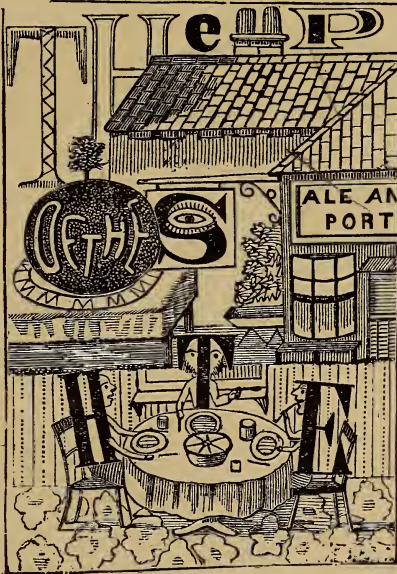
Watch well the steps of the young.



Beauty ought to be joined to grace.

Beauty ought to be joined to grace.





The proof of the pudding is in the eating.



Children and chicken must always be picking.

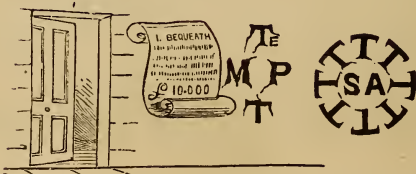
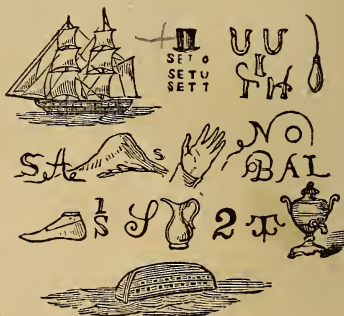


# PICTORIAL PROVERBS.



Fire cannot be hid in straw, nor the nature of man so concealed, but at last it will have its course.

A vessel that sets out with all sails and no ballast, is sure to turn over.



An open door will tempt saints.





## DECAPITATIONS.



HERE are few descriptions of Riddle so simple and, at the same time, so provocative of fun as are Decapitations. This may be accounted for by their almost endless variety of subject and Kaleidoscopic

changes of form and meaning. Consequently, we give a large assortment.

### I.

WHOLE, I am often brilliant ; beheaded, I am always gay ; again, I am always dull ; again, I am an emblem of the blessed.

*Answer*—Glass—lass—ass—Ss. (saints.)



## DECAPITATIONS.

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### II.

WHOLE, I am worried by dogs ; beheaded, I am eaten by men.

*Answer*—Fox—ox.

### III.

WHOLE, I am a great supporter of the human body ; beheaded, I am found on the human body ; again, the human body cannot exist without me ; now transpose me, and I become a Latin word for one of the worst passions of the human body.

*Answer*—Chair—hair—air—Ira.

### IV.

WHOLE, I am solid food ; beheaded and transposed, I become a fluid much used as a drink.

*Answer*—Meat—tea.

### V.

COMPLETE, I denote delight ; behead me, I am a contract ; behead me again, I am tranquillity.

*Answer*—Please—lease—ease.

### VI.

COMPLETE, I am a plan ; behead me, I am floating logs ; behead again, I am a part of a ship.

*Answer*—Draft—raft—aft.

### VII.

COMPLETE, I denote custom ; behead me, I am a herb ; behead again, I am a period of time.

*Answer*—Usage—sage—age.



✱

DECAPITATIONS.

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VIII.

COMPLETE, I denote repose ; beheaded, I signify disorder ; again, behead me, and I am of a brown colour.

*Answer*—Slumber—lumber—umber.

IX.

WHOLE, I am a great traveller by land and by sea ; behead me, I am the same ; again, I am a member of the finny tribe.

*Answer*—Wheel—heel—eel.

X.

WHOLE, I am a shepherd ; behead me, I am a crime ; again, I am the same in sound ; once more, and I am the hope of the house.

*Answer*—Parson—arson—rson—son.

XI.

WHOLE, I am not unwelcome after a long walk ; behead me, I am to be met with in large quantities in the streets ; again, and you will have me with you.

*Answer*—Chair—hair—air.

XII.

WHOLE, I signify to unite or mix ; behead me, I am kind and accommodating ; again, and you will come to the conclusion.

*Answer*—Blend—lend—end.

XIII.

WHOLE, I mean to keep  
Together, and also divide ;  
Beheaded, I'm given and taken,  
As well as often denied.  
Behead once more, and of a house  
I form a part you'll say ;



✱

DECAPITATIONS.

✱

Behead, reverse, and then I give  
A female's name ; now, pray,  
Once more behead, and then you'll see  
I'm ne'er absent from veracity.

*Answer*—Cleave—leave—eave—eva—ve.

XIV.

MY *whole's* a curious species  
Of writing, you will find ;  
Though if you will behead me,  
I an action bring to mind ;  
Again, if twice beheaded,  
A sharp tool please to view ;  
Curtailed and placed then at the head,  
I justice give to you.

*Answer*—Scrawl—crawl—awl—law.

XV.

COMPLETE, I'm that which is now new ;  
Behead, I'm oft-times read by you ;  
Behead again, I'm a liquid clear,  
Which in Albion's isle is held so dear.

*Answer*—Stale—tale—ale.

XVI.

WHOLE, I am a bag ; behead me, and I am a frame for  
climbing ; behead me, and I am a serpent ; behead and  
transpose me, and I am the hero of one of Mrs. H. B.  
Stowe's works ; behead again, I am a colour.

*Answer*—Bladder—ladder—adder—Dred—red.

XVII.

WHOLE, I am to glide ; behead me, and I am a girl's name ;  
again, and I devour.

*Answer*—Skate—Kate—ate.



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DECAPITATIONS.

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XVIII.

MY *whole* is an island ; behead me, and I am earth ; behead me again, and I am a conjunction.

*Answer*—Aland—land—and.

XIX.

WHOLE, I am what is often paid  
By one friend to another ;  
What we would joyfully receive  
From absent friend or brother.  
Beheaded, I a question am,  
Which if you will transpose,  
You need no further seek, for it  
An answer will disclose.

*Answer*—Visit—is it—it is.

XX.

WHOLE, I am worthless ; behead, I am hasty ; behead again, I am a tree ; curtail, and I am a conjunction.

*Answer*—Trash—rash—ash—as.

XXI.

WHOLE, I signify to stretch ; behead, and I am a retinue ; behead again, and I am a well-known moisture ; behead once more, and I am a department of France.

*Answer*—Strain—train—rain—ain.

XXII.

WHOLE, I am a map ; behead, and I am an animal ; behead again, and I signify a trade.

*Answer*—Chart—hart—art.



✱

DECAPITATIONS.

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XXIII.

WHOLE, I am a species of a slug ; behead, and I am a measure ; behead again, and I signify to be ill.

*Answer*—Snail—nail—ail.

XXIV.

WHOLE, I am a weapon ; behead, and I am a fruit ; behead again and I am part of the human body.

*Answer*—Spear—pear—ear.

XXV.

WHOLE, I am a kind of grain ; behead, and I signify warmth ; behead again, and I am a verb.

*Answer*—Wheat—heat—eat.

XXVI.

WHOLE, I am extinct ; behead me, I denote quietude ; behead me again, and transpose, and I become the sailor's delight.

*Answer*—Cease—ease—sea.

XXVII.

WHOLE, I am pure ; behead me, and I denote hurry ; behead me again, and transpose me, and I become an accommodation.

*Answer*—Chaste—haste—seat.

XXVIII.

WHOLE, I am dreadful ; behead me, and I am raging ; twice behead me, and then transpose me, and I nourish heat.

*Answer*—Direful—Ireful—fuel.



## DECAPITATIONS.

### XXIX.

WHOLE, I am loose and quivering ; behead me, and I am a space intercepted between two lines ; once more behead me, and transpose me, and I become a valley.

*Answer*—Dangle—angle—glen.

### XXX.

WHOLE, I'm part of a man ; transpose me, and I'm an article of food ; behead me, and I'm part of education ; again transpose, and I'm costly ; again behead, and I'm part of the body ; transpose again, and I'm a verb.

*Answer*—Beard—bread—read—dear—ear—are.

### XXXI.

I HELP many poor women to earn their bread ; beheaded, I enable many poor men to do the same ; beheaded again and transposed, I am visited by lovers, the home of wild animals, and oft bedecked with flowers.

*Answer*—Mangle—angle—glen.

### XXXII.

I AM an English river ; beheaded, I ought to have no place in a garden ; beheaded once more and transposed, I am again an English river.

*Answer*—Tweed—weed—Dec.

### XXXIII.

I AM what many young people like to be ; beheaded, I am a place where much business is done ; beheaded again and transposed, I am extracted from most useful mineral.

*Answer*—Smart—mart—tar.



## DECAPITATIONS.

### XXXIV.

I BELONG to the animal kingdom ; beheaded, I am an adjective applied to men in good health ; beheaded again, I am a drink in common use.

*Answer*—Whale—hale—ale.

### XXXV.

I AM what we all should strive to do ; beheaded, I am what the poor do in harvest time ; beheaded again, I am what those in pain long for ; beheaded once more and transposed, I am a friend to traders.

*Answer*—Please—lease (to glean)—ease—sea.

### XXXVI.

My whole you'll find at every meal,  
Both morning, noon, and night ;  
Behead me, and I am the fault  
Of many a luckless wight.  
Behead again : 'tis very clear  
You've done me of your Christmas cheer.

*Answer*—Plate—late—ate.

### XXXVII.

THE angry waves surround the ship,  
And do my whole with watery grip ;  
Though if you now behead you'll say,  
I might have saved the ship that day.  
Behead again, a tree will come.  
Once more behead me, and you may  
Two liquors see, disliked by some.

*Answer*—Whelm—helm—elm—lm.



✱

DECAPITATIONS.

✱

XXXVIII.

I HAVE dominion o'er snow and ice ;  
The birds they hail me with delight.  
To aid the poor I do suffice :  
All my readers must own my might.  
When of my head I am bereft,  
I at the harvest time do show ;  
Then untouched, till winter left,  
When I am lost in frost and snow.  
Once more beheaded, I send  
A thrill to pierce the hardest heart ;  
I with the thunderbolt descend,  
To find me out is your part.

*Answer*—Thaw—haw—awe.

XXXIX.

WHOLE, I am a warlike weapon ; behead me, I am a fruit ;  
beheaded again, I am a medium of one of the senses ;  
and transposed, I am a period of time.

*Answer*—Spear—pear—ear—era.

XL.

COMPLETE, I signify to draw to ; behead me twice, and I  
do a great deal of good ; once more, and I am an exploit.

*Answer*—Attract—tract—act.

XLI.

COMPLETE, I feel great uneasiness ; behead me, I signify  
to gain ; my last, transposed, is what my reader, no doubt,  
has done often.

*Answer*—Yearn—earn—ran.

XLII.

COMPLETE, I am adorned ; behead me, and I signify the  
same ; again, and I am a stripling.

*Answer*—Yclad—clad—lad.



## DECAPITATIONS.

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### XLIII.

COMPLETE, I am to heat moderately ; behead me, and I am what a great many soldiers lost at Waterloo ; transposed, I signify to drive with violence.

*Answer*—Warm—arm—ram.

### XLIV.

COMPLETE, I am one suddenly raised to wealth, honour, etc. ; twice beheaded, and I am a motion of terror ; once more, and I am what little boys and girls like.

*Answer*—Upstart—start—tart.

### XLV.

COMPLETE, I am an issue ; behead me, I'm a school ; and again, I'm a weight of measure.

*Answer*—Seaton—Eton—ton.

### XLVI.

WHEN the summer is clothing the earth o'er with gree,  
In the wide spreading meadows I'm oft to be seen,  
Undulating as graceful as waves of the sea—  
Oh ! 'twould gladden an anchorite's heart to see me.  
Behead me, and then note the slight alteration—  
I am found in the clime of a far distant nation.  
I am the sun's burning rays on the African soil,  
I make slightest labour a burthensome toil.  
Again take my head off, and great is the change,  
If each day I'm not mentioned you think it is strange ;  
In fact, if you do not have something of me,  
You will soon be past want in the slightest degree.  
To decapitate now once again I'm compelled,  
And a small preposition will then be beheld,  
If I'm not in your boot, I'm at least in your hat,  
For beyond all dispute you will find me in that.

*Answer*—Wheat—heat—eat—at.



## DECAPITATIONS.

### XLVII.

COMPLETE, I mean a rupture ; beheaded, I signify extension : again, I express every one of a number separately considered ; transposed, I signify pain.

*Answer*—Breach—reach—each—ache.

### XLVIII.

ENTIRE, I am a bird ; beheaded, I am a bird ; beheaded and reversed, and I am a river in Russia ; beheaded again, and I am a lady's name.

*Answer*—Craven—raven—Neva—Eva.

### XLIX.

WHOLE, I signify to hold ; behead me, I am a berry ; behead me again, I am a venomous serpent.

*Answer*—Grasp—rasp—asp.

### L.

COMPLETE, I am old ; behead me, I am a fable ; behead me again, I am a liquid ; ditto, I am a French article ; ditto, I am a Latin preposition.

*Answer*—Stale—tale—ale—le—e.

### LI.

COMPLETE, I am a shallow trough ; behead me, I am a fish ; transpose me, I am a town in Scotland.

*Answer*—Tray—ray—Ayr.

### LII.

COMPLETE, I am a burning element ; beheaded, I am a bodily affliction ; beheaded again, I am the French for soul ; again, I am a personal pronoun, both in French and English ; once more, and a vowel remains.

*Answer*—Flame—lame—ame—me—e.



## DECAPITATIONS.

### LIII.

COMPLETE, I signify a body of air with unlimited length, breadth, and depth ; beheaded, I am a step ; and again, I am the highest and lowest of cards ; again, and I am a French demonstrative pronoun ; once more, and I am a simple vowel.

*Answer*—Space—pace—ace—ce—e.

### LIV.

WHOLE, I am a brittle mineral substance ; behead me, I am a girl ; again, I am an animal ; once more, and behold two consonants.

*Answer*—Glass—lass -ass—ss.

### LV.

COMPLETE, I am hard ; beheaded, I am soft ; beheaded again and transposed, I am a well known metal.

*Answer*—Flint—lint—tin.

### LVI.

COMPLETE, I am a frown ; beheaded, I am part of a dress worn by a certain sect ; curtail me, and I am a very useful animal.

*Answer*—Scowl—cowl—cow.

### LVII.

COMPLETE, I am very useful to those persons who have become me when bareheaded.

*Answer*—Gold—old.

### LVIII.

COMPLETE, I am a host ; beheaded, I am what we all feel pleased to be at one part of the year ; curtail me, and I am a dire calamity.

*Answer*—Swarm—warm—war.



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DECAPITATIONS.

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LIX.

COMPLETE, I am very useful in the winter-time ; beheaded I am what most people do.

*Answer*—Glove—love.

LX.

COMPLETE, I am used by men and boys ; beheaded, I am what many young people do ; again, and I'm a card ; again, and I'm a Latin pronoun ; again, and I'm a Latin preposition.

*Answer*—Brace—race—ace—ce—e.

LXI.

COMPLETE, I'm what all have seen ; beheaded, I belong to the human body ; curtailed, and I also belong to the human body.

*Answer*—Tears—ears—ear.

LXII.

WHOLE, in me a disunion you'll see ;  
Twice behead, a similitude then I shall be,  
Behead me again, round a nice country village  
You'll then see me lay, just ready for tillage ;  
Twice more behead, you'll then see, at length,  
That I clearly denote to be of some strength ;  
Now transpose me, and then you will quickly find  
My end was the first of my sort in mankind.

*Answer*—Separable—parable—arable—able—Abel.

LXIII.

WHOLE in my profession I'm considered coarse and low ;  
Behead me, I a great musician's name then show ;  
Curtail and transpose me, if then you can guess,  
You'll find that I am somewhat given to dress.

*Answer*—Dauber (a poor painter) Auber—beau.



## DECAPITATIONS.

### LXIV.

COMPLETE, I signify increasing ; behead me, and I am a delightful pastime ; again, and I signify due ; ditto, and I am a part of a bird ; ditto and transpose me and I am a trap, also a spirit ; behead me once more, and I am a preposition.

*Answer*—Growing—rowing—owing—wing—gin—in.

### LXV.

COMPLETE, I am a great comfort to the horse ; behead me, and I am used in houses ; again, and I mean strength ; ditto, and I am a grain (in French) ; again, and I am a French article ; ditto, and I am a Latin preposition.

*Answer*—Stable—table—able—blé—le—e.

### LXVI.

COMPLETE, I signify annually ; beheaded, I am never late ; curtailed, I am a title ; transposed I am one of Shakspeare's characters ; beheaded, I am a part of the body ; transposed, I am a verb ; reversed, I am a period of time.

*Answer*—Yearly—early—earl—Lear—ear—are—era.







## LOGOGRIPHS.



THE Logogriph is a kind of Charade or Rebus in which one word is chosen, and then made to undergo several transformations, and to be significant of more than one thing. They differ from Decapitations in being transposed as well as beheaded and curtailed. A good example of Logogriph was written by Lord Macaulay on the word *cod*:—

Cut off my head, how singular I act ; (1)  
 Cut off my tail, and plural I appear ; (2)  
 Cut off my head and tail—most curious fact,  
 Although my middle's left there's nothing there ! (3)  
 What is my head cut off ? a sounding sea !  
 What is my tail cut off ? a flowing river !  
 Amid their foaming depths I fearless play,  
 Parent of softest sounds, yet mute for ever !

My head cut off and I am odd, singular (1) ; my tail cut off and I'm plural—Co. for company (2) ; head and tail cut off and I'm O, or nothing (3). My head off is a



## LOGOGRIPHS.

sounding C (sea) ; my tail cut off is a flowing river (Dee) the cod plays in the sea, and is the parent of soft but mute *sounds*, *i.e.*, air-bladders, so called.

The following is also by Lord Macaulay :—

COME, let us look close at it,—’tis a very ugly word,  
One which should make us shudder whenever it is heard.  
It may not be always wicked, but it must be always bad,  
And speaks of sin and suffering enough to make one sad.  
Folks tell us ’tis a compound word, and that is very true,  
But then they decompose it, which of course they’re free to do.  
But why of the twelve letters should they take off her first  
three,  
And leave the nine remaining, as sad as they can be.  
For, while they seem to make it less, in fact they make it  
more,  
And let the brute creation in, which was left out before.  
Let’s see if we can’t mend it, ’tis possible we may,  
If only we divide it in some new fashioned way.  
Suppose, instead of three and nine, we make it four and  
eight,  
You’ll say ’twill make no difference, at least not very great ;  
Yet only see the consequence :—that’s all that need be done  
To change the weight of sadness to unmitigated fun.  
It clears off swords and pistols, conscriptions, bowie knives,  
And all the horrid weapons by which men lose their lives.  
The natural voice of merriment’s compressed into one word,  
Which clears away sadness whenever it is heard.  
Yes, four and eight, my friends, let that be yours and mine,  
Though all the host of demons exult in three and nine !

*Answer*—Manslaughter, Man’s laughter.

We would particularly draw attention to Nos. III., X., XIV., and XVII. in the following selection :—



## LOGOGRIPHS.

### I.

MY *first* is a hundred,  
Yet only is one ;  
My *second* you'll guess it  
Before you are done.  
Of the seven-hilled city  
Three-fourths you may take,  
For this it most truly  
My *second* will make.  
And my *third*, you must grant me,  
'Tis good, or 'tis deep.  
And my *whole* it made kingcraft  
To tremble and weep.

*Answer*—Cromwell.

### II.

COMPLETE I denote to punish. Transpose me, I denote to refrain from. Behead me twice, and again transpose, and I'm a substitute. Transpose again, I denote to be holy. Again transpose, and I'm tarnished. Curtail me twice, and again transpose, I become a material for dresses.

*Answer* — Bastinado — Abstained — Instead — Sainted—  
Stained—Satin.

### III.

MY *whole* beheaded denotes what schoolboys often are.  
Again beheaded denotes what our first parents did of the  
fruit in the garden of Eden.

The last transposed denotes what most people do every day.  
Again transposed denotes a most useful beverage.

My *whole* transposed denotes what schoolboys are often fond  
of telling.

My *whole* beheaded and transposed denotes a water fowl.

My *whole* transposed denotes what too many are prone to do.

The latter curtailed and transposed denotes what we like to  
rest on when tired.



## LOGOGRIPHS.

Again transposed denotes what you did on my last.

A very useful beverage taken from my whole and transposed denotes what many attend for the purpose of making bargains.

Again transposed denotes what is put on a letter when finished.

My whole curtailed and transposed is the last.

And my whole is a very useful article in a school.

*Answer*—Slate, thus :—Late—ate—eat—tea—tales—teal—steal—seat—sate—sale—seal—last.

### IV.

WHOLE, I am a vessel for wine ; twice behead me, and I am a slow gallop ; behead and curtail me, and I am a Latin preposition ; transpose me, and I am clean ; behead me, and I denote to consume ; transpose me, and I am a beverage ; again, and I am a heathen goddess.

*Answer*—Decanter—canter—ante—neat—eat—tea—ate.

### V.

WHOLE, I signify to variegate with colours ; behead and curtail me, and I am an appellation ; transpose me, and I am part of a horse ; curtail me, and I am human ; behead me, and I am an English article.

*Answer*—Enamel—name—mane—man—an.

### VI.

WHOLE, I signify to surround ; twice behead me, and I am an enclosure ; behead me again, and I denote to fail ; transpose me and I am a fish ; behead me, and transpose me again, and I am a constellation.

*Answer*—Enclose—close—lose—sole—Leo.



## LOGOGRIPHS.

### VII.

WHOLE, I am to pronounce fully ; twice behead me, and I am a marine robber ; once again, and I am angry ; again, and I belong to a parish ; transpose me, and I signify to rend ; behead me, and I am part of yourself ; transpose me, and I am part of a verb ; and again behead me, and I am a Latin preposition.

*Answer*—Aspirate—pirate—irate—rate—tear—ear—are—re.

### VIII.

WHOLE, I am a house for beasts ; behead me, and I am found in your parlour ; again, and I am skilful ; transpose me, and I am found in the scriptures ; again, and I am a pack of goods ; behead me, and I am a liquor ; again, and I am a French pronoun.

*Answer*—Stable—table—able—Abel—bale—ale—le.

### IX.

WHOLE, I signify to drink excessively ; behead me, and I am to awake ; again, and I mean the same ; again, and I am a river ; again, and I denote habit or custom ; transpose me, and I am a nickname.

*Answer*—Carouse—arouse—rouse—Ouse—use—Sue.

### X.

My *whole*, its great value, was not much known in yore (1) ;  
But behead, and transpose me, I'm what many devour (2) ;  
Transpose me again, of a ship's crew I am one (3) ;  
Once more transpose me, my high spirit is done (4) ;  
In four-fifths of my whole, a cardinal point you may see (5) ;  
This being transposed, an accommodation 'twill be (6) ;  
Again take four-fifths of my whole, and you'll find,  
I'm part of a ship, not before or behind (7) ;



## LOGOGRIPHS.

Now take three-fifths of my whole, and you'll see,  
That ladies, in particular, are partial to me (8).  
This being transposed (I believe I am right),  
Will name what we all do, with pleasurable delight (9).  
Once more take three-fifths, and I'm at your door found (10).  
Again take three-fifths, and I'm all the world round (11).  
And last, four-fifths of my whole doth convey,  
Great loads on the road ; I've no more to say (12).

*Answer*—1 Steam—2 Meat—3 Mate—4 Tame—5 East—  
6 Seat—7 Mast—8 Tea—2 Eat—10 Mat—11 Sea—12 Team.

### XI.

I AM a pretty flower's name,  
If you in two divide the same  
And take my latter half away  
A colour I shall then display.

*Answer*—Blue-bell.

### XII.

IF two-thirds of me you'll rightly take,  
An article of apparel I plainly make ; (1)  
Transpose the same and you will find,  
Again some clothing brought to mind ; (2)  
One half of me is part of a fish ; (3)  
Two-thirds you'll never be, I wish ; (4)  
The last transposed will name a flower,  
That is oft seen in garden bower ; (5)  
One half of me is a gardener's tool ; (6)  
Another, a pronoun, I learnt at school ; (7)  
Two-thirds an eldest son will name ; (8)  
To borrow, you now transpose the same ; (9)  
From a half of me a metal is made ; (10)  
And my *whole* will name a person's trade. (11)

*Answer*—1 Shoe—2 Hose—3 Roe—4 Sore—5 Rose—  
6 Hoe—7 His—8 Heir—9 Hire—10 Ore—11 Hosier.



LOGOGRIPHS.

XIII.

I'M a word of one syllable, though rather long,  
And seldom am found in the midst of a throng ;  
I am true, I am false, to many a tongue.  
And oft in disguise you will find me do wrong.  
Take five-sixths of this word, and then you will find  
The object reversed, and intensely unkind.

*Answer*--Friend--fiend.

XIV.

I'M sure that every one of us  
Do use my whole for food ;  
There's not a day but it is made,  
And reckoned very good.  
Take letter first away,  
To you it is not new—  
What ev'ry teacher into schools  
Makes all his scholars do.  
If you now transpose me,  
I then mean value high ;  
The other meanings I have got  
You'll very soon descry.  
Repeat the process as before—  
That is, if you're inclined—  
You'll see it means defiance,  
When you the answer find.  
Transpose again, decapitate,  
Then it will bring to view  
A colour that is very gay,  
Though neither white nor blue.  
If you make whole, and then transpose,  
You very soon will trace  
What grown-up people often have  
Adhering to their face.  
Pray do again curtail,  
An animal 'twill be,



LOGOGRIPHS.

Which I am very sure  
You've no desire to see.  
Another transposition,  
Likewise again curtail,  
To you then it will name  
A sandbank without fail.

*Answer*—Bread—read—dear—dare—red—beard—bear—  
bar.

XV.

COMPLETE, a noble river  
In England I will name ;  
Curtail me and transpose me,  
I am of Irish fame ;  
Cut off the final letter,  
Behold I'm used for food :  
Transpose, I draw the waggon,  
A heavy log of wood.  
Again, if you transpose me  
You'll own I am not wild.  
Another transposition  
Discloses man or child ;  
But whether man or child it be  
It always goes in company.

*Answer*—Thames—meath—meat—team—tame—mate.

XVI.

COMPLETE, I have a certain use,  
As dairy-maids can justly tell ;  
Curtail me twice, I may be heard  
At even in the dewy dell ;  
Behead, I follow ladies fair  
And carry off our English Queen ;  
Behead again, of water now,  
And now of fire I may be seen ;  
Again behead, the Bible page  
Reveals to you, no doubt, my name ;



LOGOGRIPHS.

Behead, I'm certain to be in  
When all are out in search of game,  
And by a last decapitation  
I put an end to conversation.

*Answer*—Strainer—strain—train—rain—ain—in—n.

XVII.

FULL many a year on Time's swift wings has flown.  
To the past's gloomy shades since those chivalrous days  
When on Greece the bright sun of prosperity shone,  
And my whole to mankind sung his world-renowned lays ;  
But the glories, the triumphs, and grandeur sublime  
Of that once mighty nation hath faded away,  
Till the last knell is toll'd of expiring time :  
My whole is a name that will never decay.  
Behead and transpose—what a change is unfurled ;  
Mark the eagle of war, how she soars o'er the plain !  
And her pinions are spread over half of the world !  
And she dapples her wings in the blood of the slain ;  
She dashed o'er the plain, and she swept o'er the flood,  
And her fierce warlike brood never crouched to defeat,  
Till each land and each sea was empurpled with blood,  
And the world lay in chains at the conqueror's feet.  
But alas ! she was crushed in the midst of her power :  
Adversity came like the winter's cold day.  
Like the rainbow's bright hues, in a midsummer shower,  
Her pomp and her splendour have gone to decay.  
Drop a letter, transpose, by the stern sons of toil  
Far down in the earth's dusky regions I'm found ;  
Transpose, and I spring o'er our own native soil,  
Through its wilds and its ravines I gracefully bound.

*Answer*—Homer—Rome—ore—roe.

XVIII.

SWEET is the music of my whole upon a Sabbath morn,  
When dew-drops glisten on the rose, and gem the rising corn.



## LOGOGRIPHS.

But, if beheaded now, a change remarkable you see :  
No longer full of melody, a measure I shall be.  
Put on another head, repeat the process o'er again,  
And, in succession you will see a very varied train.  
A home for hermits, or for monks ; a place for keeping  
thieves ;  
A pleasant woodland valley, bright with summer flowers and  
leaves.  
The coat of some dead animal, that certain traders sell ;  
A place of horror, where the bad in misery will dwell ;  
A little lady, famed by " Boz," who perished over-young ;  
The hero of a foreign land, by many poets sung ;  
A place where some have told us that the goddess Truth is  
found ;  
A wild, unearthly, fearful, harsh, and miserable sound.

*Answer*—Bell—ell—cell—dell—fell—hell—Nell—Tell—  
well—yell.

### XIX.

A weapon long and thin, I stand  
I have been used in every land.  
Behead me now, and you will find  
A juicy fruit I bring to mind.  
Transpose me, and I bring to view  
Something which we in harvest do ;  
Transposed again, a seed I am,  
Imported oft from Amsterdam.  
Again transposed, to peel I mean ;  
Behead, a verb allied to " been."  
Transpose again, I bring to mind  
An organ, tender and refined.  
Restore my whole ; curtail, behead,  
A seed I clearly show ;  
But now, again if transposed,  
A monkey, you must know.

*Answer*—Spear—pear—reap—rape—pare—are—ear—pea—  
ape.





## PALINDROMES.



Palindrome (from the Greek *palin-dromos*, running back again) is a word, sentence, or verse that is the same when read backwards or forwards. The following is an example by Miss Catherine Fanshawe, the lady who wrote the enigma on the letter H, usually attributed to Byron :—

You must find out a word that will silence proclaim  
Which backward or forward will yet read the same ;  
And next you must search for a feminine name  
Which backward or forward will still be the same ;  
And then for an act or a writing whose fame  
Spelt backward or forward will still be the same ;  
Next think of a fruit that from Mexico came  
That backward or forward alike is its name.  
These initials connected a title will frame  
Which is justly the due of the fair married dame,  
And which backward or forward will still be the same

*Answer*—Mum. Anna, Deed, Anana, Madam, the initials to which make Madam.



PALIADROMES.

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I. PALINDROMIC REBUS.

My *first* and my *last* are alike,  
You will own.  
My *second* and *fourth* are the same,  
Of either my *first* or my *fifth*  
Be it known,  
My *third* just its half will proclaim.  
My *whole* is a complement  
Frequently paid  
To ladies of every grade.  
Behead me and then it may  
Truly be said,  
I'm first of the kind ever made.  
Curtail but this last, and then  
Truly the name,  
Of a lady my letters convey,  
Read backwards or forwards.  
I'm each way the same,  
Now tell me this riddle, I pray.

*Answer*—Madam—Adam—Ada.





## ARITHMOREMS.

**T**HESE riddles are made by substituting figures, in a portion of a word indicated, for Roman numerals, and then giving the letters for the rest, as "54e" for "live." The nature of Arithmorems will, however, be best shown by the following example, in which the initials and finals are made to partake of the character of a Double Acrostic.

- 1105 and A deer (wondered).  
 551 „ A tear (a worshipper of false gods).  
 51 „ Barry (a place for study).  
 1002 „ Rant (a West Indian locality).  
 511 „ For shore (an English county).  
 1000 „ Pat no thorn (an English town).

The initials and finals read downwards will name two British poets.

The answer is Milton—Dryden :—

M	arvelle	D
I	dolate	R
L	ibrar	Y
T	rinida	D
O	xfordshir	E
N	orthampto	N



In our examples are some very excellent specimens, and we may draw our readers' attention to Nos. II., VII., X., and XI.

I.

1. 601 and roar (a celebrated political economist).
2. 201 „ era (a Spanish poet).
3. 1801 „ ease f (a famous manufacturing town of England).
4. 401 „ boa o (an Italian poet and historical writer).
5. 1102 „ rase (a town in Belgium famous for a victory gained by the Duke of Marlborough over the French).
6. 56 „ aa (a province of Spain).
7. 106 „ en (a celebrated earl called the “King-maker” who distinguished himself in the Wars of the Roses).
8. 2001 „ gore (an English divine and eminent religious writer).
9. 111 „ and rout (an American seaport).

The initials give the name of a celebrated Dutch painter.

*Answer*—Rembrandt—thus :—1 Ricardo—2 Ercilla—3 Macclesfield—4 Boccaccio—5 Ramilies—6 Avila—7 Nevill—8 Doddridge—9 Truxillo.

II.

The initials of the following words, read in order, will name a title of Apollo.

1. 1507 and sot (a nuptial god).
2. 150 „ a tree (one of the Pleiades).
3. 1551 „ one sea (rural nymphs).
4. 550 „ yes pa (a friend of Orestes).
5. 151 „ home (a mountain dedicated to the Muses).
6. 1001 „ part roe (a name given to Jupiter).
7. 105 „ steer (a priest of Cybele).



## ARITHMOREMS.

8. 16 „ an (a title of Juno).  
 9. 54 „ ness (a companion of Bacchus).

*Answer*—Delphicus—thus :—1 Domitius—2 Electra—3  
 Lemoniades—4 Pylades—5 Helicon—6 Imperator—7  
 Curetes—8 Unxia—9 Silenus.

### III.

The initials will name a celebrated mountain pass in Scotland :—

1. 2251 and oak—A Scottish town.
2. 601 „ lane—An island in the Atlantic Ocean.
3. 201 „ non—An English county.
4. 550 „ see—An English town.
5. 202 „ sion—A state in America.
6. 51 „ robe—A Scottish loch.
7. 1150 „ pen boat—A Scottish town.
8. 50 „ take hare—An Irish town.
9. 150 „ a sea—A French province.
10. 5 „ ear ran—A Spanish province.
11. 100 „ esk—An Irish town.
12. 101 „ whips—An English town.
13. 2 „ hot pea—A portion of Africa.

*Answer*—*Killiecrankie*, thus :—Kilmalcolm—Iceland—  
 Lincoln—Leeds—Illinois—Eribol—Campbelton—Rathkeale  
 —Alsace—Navarre—Kells—Ipswich—Ethiopia.

### IV.

1. I and was hw —A Scottish town.
2. 500 „ near be e „ „
3. 50 „ an ark „ „
4. 51 „ now hit hg „ „
5. 50 „ O a al „ „



## ARITHMOREMS.

6. 101 „ ffer „ „  
7. 501 „ her gun b „ „

The initials of above will give the name of a celebrated Scottish hero.

*Answer*—*Wallace*, thus :—Wishaw, Aberdeen, Lanark, Linlithgow, Alloa, Crieff, Edinburgh.

### V.

- 652 and abase (a brave Athenian general).  
1001 „ Punster (a town in England).  
54 „ Lees (a town in Spain).  
57 „ to (a town in Italy).  
52 „ gain (a protection).  
1052 „ as (a town in Turkey).  
1051 „ area (a town in Spain).

The initials read downwards will name a country in Europe ; and the finals upwards, the capital of a country in Africa.

*Answer*—Austria and Algiers.

### VI.

The initials of the following will name a European city.

- 250 and aouy (a city in Mexico).  
150 „ hatefune (a canton of Switzerland).  
1505 „ airnut (a town in Hindostan).  
1157 „ seebow (a town in Somerset).  
1500 „ raretuas (a province in Spain).  
201 „ hebanher (a town in Silesia).  
151 „ knotpong (a town in Yorkshire).

*Answer*—Antwerp—thus :—Acapulco—Neufchatel—Tivandrum—Wyeliscoombe—Estremadura—Reichenbach—Pocklington.

### VII.

The initials and finals read downwards will give the name of two celebrated heroes who took part in the Indian mutiny.



# ARITHMOREMS.

- 1 and assent (a town in Middlesex).  
 102 „ ——— (here).  
 50 „ o' rare tug (a moderator).  
 150 „ u hog (a cliff).  
 1050 „ a hope (a queen of Lydia).  
 1050 „ one (a fruit).  
 1052 „ stern (a town in Somersetshire).  
 1200 „ ann yore (the art of revealing future events by communicating with the dead).  
 101 „ thorn (an isthmus in Greece).  
 151 „ as a o (Feasts of Bacchus).  
 1006 „ to (five-sixths of the reason of an action).  
 5 „ rope (to evince).  
 150 „ oh, bear (an unmarried man).  
 o „ tear (the muse of love—poetry).  
 151 „ be ( a vessel to distil).  
 1516 „ soke (disordered with love).

*Answer*—Sir Colin Campbell and Sir Henry Havelock—  
 thus :—

- |     |   |          |     |
|-----|---|----------|-----|
| 1.  | S | taine    | S   |
| 2.  | I | c        | I   |
| 3.  | R | egulato  | R   |
| 4.  | C | long     | H   |
| 5.  | O | mphal    | E   |
| 6.  | L | emo      | N   |
| 7.  | I | lminste  | R   |
| 8.  | N | ecromanc | Y   |
| 9.  | C | orint    | H   |
| 10. | A | scoli    | A   |
| 11. | M | oti      | V e |
| 12. | P | rov      | E   |
| 13. | B | achelo   | L   |
| 14. | E | rat      | O   |
| 15. | L | imbe     | C   |
| 16. | L | ovesic   | K   |



VIII.

- 100 and cheape (an ingenious writer of the 17th century).  
 151 „ lane hus (an early Greek prose writer).  
 501 „ reeds seg (a king of Persia).  
 400 „ arune (a river in France).  
 101 „ whips (a town in England).  
 500 „ mice share (a Greek Mathematician).  
 1002 „ snosea (a Greek Philosopher and poet).

The initials read downwards give a celebrated Grecian Sculptor).

*Answer*—Phidias—thus :—Peachem, Hellanicus, Isdegerdes, Durance, Ipswich, Archimedes, Simonides.

IX.

- |     |         |               |   |   |                |
|-----|---------|---------------|---|---|----------------|
| 1.— | 600 and | No frog       | - | - | an Irish Town. |
| 2.— | 3       | „ N'shen won  | - | - | „ „            |
| 3.— | 1051    | „ Run gal     | - | - | „ „            |
| 4.— | 101     | „ Try hens on | - | - | „ „            |
| 5.— | 1100    | „ On moors    | - | - | „ „            |
| 6.— | 5       | „ Erin        | - | - | „ „            |
| 7.— | 651     | „ Frogan      | - | - | „ „            |
| 8.— | 51      | „ Ley rank    | - | - | „ „            |

And the initials in order will name an Irish town which was besieged at the Revolution.

*Answer*—*Limerick*—1. Longford. 2. Innshowen. 3. Mullingar. 4. Enniscorthy. 5. Roscommon. 6. Inver. 7. Carlingford. 8. Killarney.

X.

- |         |         |                           |
|---------|---------|---------------------------|
| 500 and | aneb    | a Grand-duchy of Germany. |
| 50      | „ opape | a city of Syria.          |
| 51      | „ tist  | a town in Prussia.        |
| 1050    | „ guton | a small town of India.    |
| 1051    | „ sinon | a French province.        |



## ARITHMOREMS.

50 and	ienze	a town of Persia.
50	„ ero	a province of Russia.
150	„ nahuf	a town in the Island of Madeira.
51	„ sabbethw	a town of Kent.
51	„ worka	a town of Wicklow, Ireland.
	fatf	a Welsh river.
1001	„ oee	one of the Society Islands.
1000	„ oer	a city on the River Tiber.
50	„ eke	a town in Stafford.
1	„ nouo	a town in Jetsisse, Japan.
500	„ forex	a county of England.

The initials, read downwards, will give the name of a famous battle, and the finals, upwards, will give the name of the general who fought in it.

*Answer*—*Battle of Waterloo, Duke of Wellington*—BadeN, AleppO, TilsiT, TumlonG, LimousiN, Enzell, Orel, FunchuL, WhitstableE, ArkloW, TafF, EimeO, RomE, LeeK, OonibU, OxforD.

### XI.

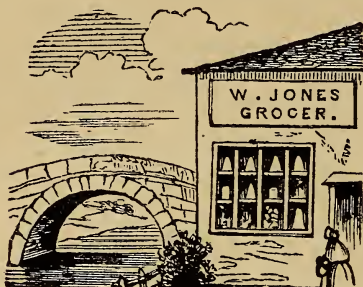
1006 and	sonuoro	Consuming all.
50	„ the west	Completes a dozen.
55	„ any e ch	Divine.
1251	„ no one a	Thriftly.
550	„ oer ano	An Italian surname.
201	„ a	A flowering shrub.
5	„ krow oer	Too much labour.

The initials will name two Shakspearean characters.

*Answer*—*Othello, Shylock*—OmnivorouS, TwelftH, HeavenlyY, EconomicalL, LeonardO, LilaC, OverworK.



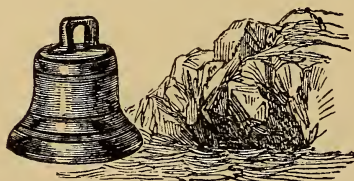
PUZZLING PICTURES.



(An Ecclesiastical  
Title.)

Archbishop.

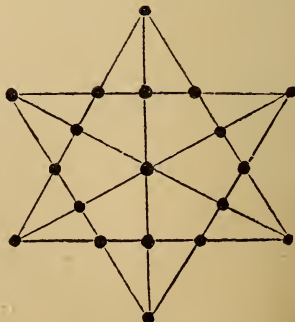
Friends at  
Christmas ought  
to be together.



(A Place.)

Bellrock.

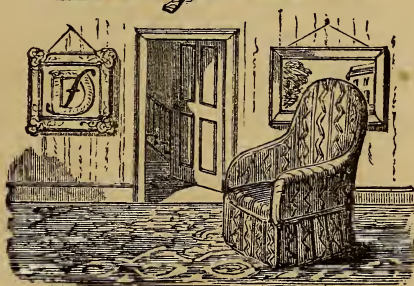
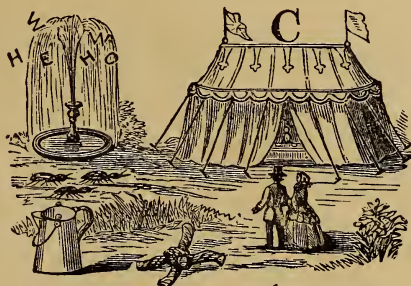
A farmer has nineteen  
trees which he wants to  
plant in nine straight lines,  
and have five trees in each  
line. How is he to plant  
them.



Answer :—



PUZZLING PICTURES.



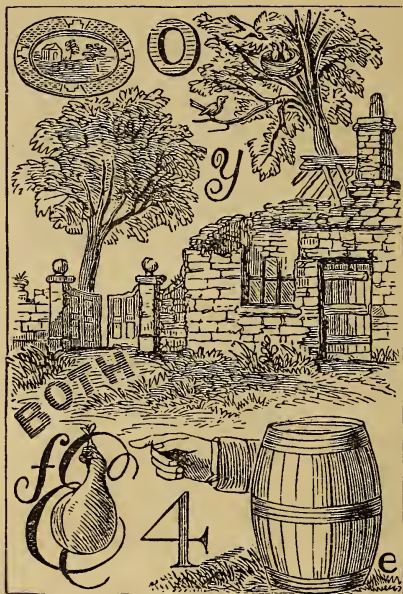
He who wants content, cannot find an open door to an easy chair.



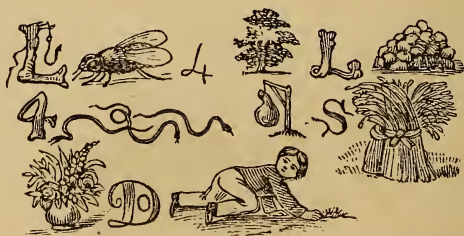
Your expenses ought to be kept within your income.



PUZZLING PICTURES.



Dishonesty ruins both fame and fortune



Look before you leap, for snakes among sweet flowers do creep.



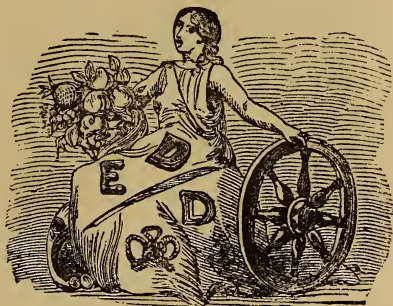
# Puzzling Pictures,

OR,

FIND OUT WHO CAN;

BEING

PICTORIAL REBUSSES AND THEIR ANSWERS.



Depend not on fortune, but on conduct.



PUZZLING PICTURES.



The intentions of cruel men are often thwarted.



Sneer not at that which you cannot rival.



PUZZLING PICTURES  
OF  
*PICTORIAL PROVERBS.*

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One vice is more expensive than ten virtues.



A bird in the hand is worth two in the bush.



PICTORIAL PROVERBS.



Burdens which  
one chooses are  
not felt.

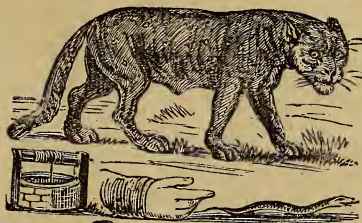
If you want to  
thrive, rise at  
five; if you have  
thriven, you can  
lay 'till seven.



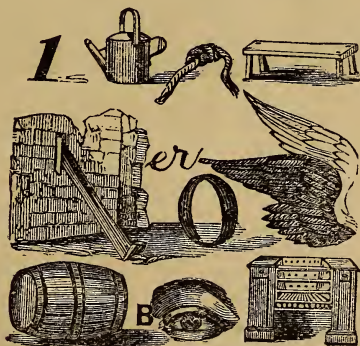
Empty vessels possess the greatest sound.



PRON



Pronounce well, and aspirate your h's.

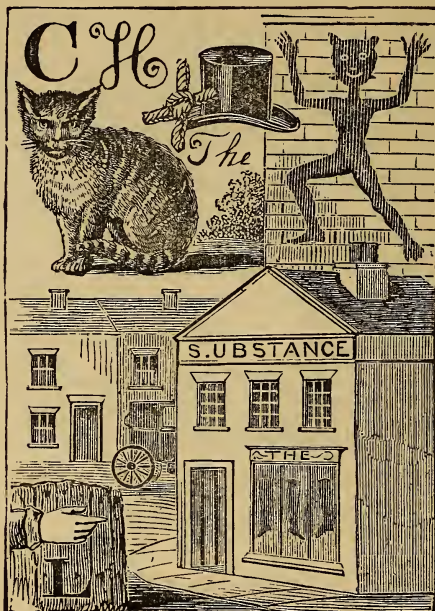


Th O.

One cannot form proper opinions but by great thought.



PUZZLING PICTURES.



Catch not at the shadow and lose the substance.



The burden is light on the shoulders of another.





# INTELLECTUAL GAMES.

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## HISTORICAL MENTAL PICTURES BY QUOTATIONS.

**A** VERY delightful kind of parlour pastime is afforded by this kind of puzzle. A certain event in history is described in somewhat ambiguous terms, and then the company guess at its meaning.

### I.

ALL is dark, and the awe-stricken senate await with impatience the coming of the Emperor, at whose command they are assembled ; but shortly a mystic light pervades the apartment. They gaze on the walls—which are draped in black, as if for a funeral service—reared up, they see a row of coffins, on which each reads his own name ; a deathlike suspense, and they hear a door creak on its hinges, and the room seems to fill with savage-looking demons, bearing torches—a short time elapses, and the entrance portal swings open with a low grating noise—the frightened senators rush out in a mass, each breathing a fervent prayer for his life.



## INTELLECTUAL GAMES.

Required the name of the Emperor, at whose instigation this cruel freak was played.

*Answer*—Titus Flavius Domitian, Emperor of Rome, and the last of the twelve Cæsars.

### II.

IT is in a gloomy chamber, where a queen is lying on a couch, apparently at the point of death. The door opens, and she sees her second son enter, who has escaped from the fatal battle. "How fares it?" asks the dying queen, "with your father and your brother?" The young man stands silent. "I conjure you," she adds, "by the holy cross, and by the duty you owe, to tell me the truth." "Your husband and your son are both slain." "The will of God be done," answers the queen, and instantly expires.

*Answer*—At the time when Malcolm Canmore besieged the border fortress of Alnwick, where he and his eldest son were slain.

### III.

THE huntsman's horn rings through the wood, and a party of horsemen ride past in hot chase. Foremost, on a noble charger, is the king. A sudden thought seems to strike him, as, detaching himself from the others, he rides up to a castle gate, and there is met by a lady, who, with every demonstration of affection, offers him a cup of wine. He takes it, and while drinking, a menial rushes from a hiding-place, and stabs him to the heart. Letting the goblet fall, he turns the horse's head, and rides towards the wood. He becomes insensible from loss of blood; and, falling from his saddle, his foot gets entangled in the stirrup, and he is dragged along until the horse's mad career is stopped. The body of the murdered king is found by his followers, and the sorrowful train wend their way to a lowly cottage, where the corpse remains till the morrow.

*Answer*—Edward the martyr, King of England, and



## INTELLECTUAL GAMES.

Elfrida, his father's second queen, who, ambitious to get her son Ethelred seated on the throne, resorted to these cruel means.

### IV.

WE are in Italy, in the midst of a great luxurious city. Let us stand by the door of yon lofty cathedral, and watch the magnificent procession which is approaching it—a monarch, evidently, with his resplendent suite of courtiers, and ministers. But see ! as they enter the porch of the building, their progress is arrested by a venerable ecclesiastic, arrayed in all the insignia of his rank, which is that of the archbishop. In a stern voice he addresses the leader of the train, declaring that private contrition is not sufficient to atone for an offence so public, and guilt so enormous. “David,” pleads the monarch, “the man after God’s own heart, was guilty of a greater crime than mine.” The archbishop replies, “Since, then, you have imitated David in your crime, imitate him also in your repentance ;” and the procession retires.

*Answer*—The submission of Theodosius to St. Ambrose at the door of the Cathedral of Milan after the massacre at Thessalonica.

See Gibbon’s “Decline and Fall,” ch. xxvii.

### V.

WE see a king led through the capital of his country to the place of execution ; he ascends the scaffold with a firm step, and kneels down to receive the benediction of his confessor. After his hands are tied behind his back, he turns to the multitude and says : “I die innocent of the crimes laid to my charge. I forgive the authors of my death, and my last prayer is, that the blood about to be shed may not be visited upon my people.” His voice is now drowned by the noise of the drums, amid which the executioner finishes his career.

*Answer*—The execution of Louis XVI. of France.



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### VI.

THE scene is a ball-room gay with a brilliant assemblage. The young and the fair, the noble and the brave, mingle together in the mazes of the dance. Nothing seems thought of but the pleasure of the moment. And why should they not be happy while they may? Trouble may come on the morrow. Ah! will it not come before to-morrow? Is it not even now near enough to cast its shadows on those bright young faces, to blanch the roses on those cheeks, to change those joyous tones into the mournful wail of sorrow? Look at that group of grave men standing by yonder window; they are evidently listening to distant sounds—sounds of far different import to those which now surround them—the music of the dance falls unheeded on their ears; the music of gentle voices may no longer claim their attention. They separate. The word is quickly passed, and pleasure is at an end. Husbands, brothers, lovers, take leave of their dear ones, who cling to them, but dare not bid them stay. Quickly they arm, mount, and are gone.

*Answer*—The Duchess of Richmond's Ball at Brussels on the eve of the Battle of Waterloo.

### VII.

A GREAT king had resolved on the destruction of a certain city, on account of its determined opposition to his former attack. His preceptor followed him in all his campaigns, and this town happened to be his birthplace. The king, seeing him about to entreat his clemency, swore he would not grant the request he was going to make. The preceptor instantly replied: "I supplicate, O Sire, that you sack the city, and reduce its inhabitants to slavery." The conqueror kept his promise, and the city was saved.

*Answer*—The king was Alexander the Great; his preceptor Anaximenes, whose native city was Lampsacus.

### VIII.

THE scene is an ancient castle. A king, who has been



## INTELLECTUAL GAMES.

forced to resign the crown, is seated in a chamber, a prisoner, when seven men break open the door and rush at the king, who, rightly conjecturing that their design is to murder him, snatches a poleaxe from one of them, and soon stretches four of them lifeless at his feet ; but he is at length overcome, and falls mortally wounded by a blow from a similar weapon.

*Answer*—Murder of Richard the Second, of England.

### IX.

A MONARCH lies on the bed of death. He is surrounded by his ministers. By the bedside stands his son. The king gives to the youth a ring. Hush—he speaks ! Every ear is strained to listen. “May the power with which you will shortly be invested be considered a sacred trust committed to you by Providence, and for which you will be accountable in a future state.”

*Answer*—The death-bed of Louis the Eleventh, of France.

### X.

A CITY is being besieged by the emperor of the country. After a protracted siege the garrison capitulates on condition that all the women shall be allowed to depart, taking with them as much property as they can carry. The terms of surrender being signed, the gates are thrown open, and the Duchess appears bearing the Duke, her husband, on her shoulders, followed by all the women of the city similarly laden. The emperor’s generous heart is touched by this proof of conjugal affection, and when the courtiers try to persuade him to send back the men, since they have obtained their liberty by fraud, he replied indignantly, “An emperor keeps his word.” The hill crossed by this procession retains to this day the name of “Woman’s fidelity.”

*Answer*—The siege of the City of Weinsberg, in Wurtemberg (in which Duke Guelph, brother to Henry the Proud, Duke of Bavaria and Saxony, had shut himself up), by the Emperor Conrad III. of Germany. The hill retains to this



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day the name of Weibertreue (Woman's fidelity). This occurred A.D., 1140.

### XI.

WE see a studio hung round with paintings—strewed about in careless profusion are instruments of various kinds used by the painter—labouring assiduously at copying one of his master's pictures, stands a slave ; in this he succeeds so well that the difference between the two is difficult to perceive ; in fear of his master's ire, he studies the art of painting in secrecy. The king, coming one day to visit the studio, the slave contrives to place one of his own pictures before the royal visitor, who expresses his approbation in many words of praise, falling on his knees, the slave besought the king to ask his master to forgive him, which was not only done, but his liberty obtained ; the faithful slave would not leave his master, but continued to work in concert with him. What were the names of the king, master, and slave ?

*Answer*—The king was Philip the Fourth of Spain ; the painter, Diego Velasquez ; and the slave, Juaro Pareja.

### XII.

AN earl is passing through one of the principal streets of a town in Scotland. He is, like several gentlemen by whom he is attended, on horseback. A numerous concourse of people, who loudly cheer him as he rides along, line both sides of the street. In this street is a house which the earl has to pass. This house has a small apartment projecting into the street, and in this apartment stands a man looking towards the earl with murderous intent. He has a brass carbine, peculiarly constructed, raised to his eye. On the floor is a feather bed, on which the man stands, that his footsteps may not make any sound ; and behind him hangs a black cloth, that the crowd below may not see his shadow. The earl is passing the house, when the report of a gun is heard, and the earl falls from his horse mortally wounded.



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*Answer*—The assassination of the Regent Murray in a street of Linlithgow, by Bothwellhaugh.

### XIII.

THE fairest of ancient capitals is being besieged by a Roman Emperor. Its Queen, a woman renowned for her surpassing beauty, withstands with admirable firmness every assault of the enemy. Being at length informed that a subterranean passage leads from the city out into the plain, she volunteers to go through this passage herself with guides, with the intention of seeking her allies and rousing them to action. Hardly, however, has she emerged from the dark and unwholesome passage, than she finds herself betrayed. Its Queen a prisoner, the city at length surrenders, and the gates are opened to the now infuriated Romans. The noblest of the city die rather than see their adored sovereign perish. The Queen is spared, but "all is lost—save honour."

*Answer*—The siege of Palmyra, by Aurelian, Emperor of Rome. The Queen is Zenobia, Queen of the East, who was betrayed while in the act of escaping by a treacherous member of her household. With the siege of Palmyra fell the Great Empire of the East, which had much enlarged under Zenobia. Otho, Longinus, and other noble souls of the city perished.

### XIV.

THE scene represents a blacksmith's shop, the smith is standing by his forge, hammer in hand ; by his side stands a young woman. He is denying in angry terms something which two men most insolently affirm. The smith is so enraged at them, that, with one blow, he prostrates one of his enemies, whilst the other hastily decamps. Soon the neighbours collect at the forge, sympathizing with the smith, who harangues them vehemently. The result of his speech is a riot, having him at its head.

*Answer*—Wat Tyler rebelling against the poll-tax.



## QUOTATIONS.

OF similar or even greater interest is the intellectual game of quotations, which may be extended to any length, according to the skill, the reading and the memory of the players. Here are some examples selected at random from a variety of sources—much useful information being obtained if the dates of the birth and death of the authors quoted are asked and answered :—

Find the authors, give the years of their births and deaths, and state in what parts of their works the following quotations are to be found :—

1.                               Like Niobe all tears.
2. Who ever loved that loved not at first sight ?
3. 'Tis better to have loved and lost, than never to have loved at all.
4. A schoolboy's tale, the wonder of an hour.
5.                               A beggar that is dumb, you know,  
                                    May challenge double pity.
6.                               As it fell upon a day  
                                    In the merry month of May.
7. And out of sight as soon as out of mind.
8.                               Lord of himself, though not of lands,  
                                    And having nothing, yet hath all.
9. Comparisons are odious.
10.     In small proportion we just beauties see,  
          And in short measures life may perfect be.
11. Be wisely worldly, but not worldly wise.
12. Sweet spring, full of sweet days and roses.
13. 'Tis expectation makes a blessing dear.
14.                               Only the actions of the just  
                                    Smell sweet and blossom in the dust.
15. And out of good still to find means of evil.
16. His hair just grizzled, as in a green old age.



INTELLECTUAL GAMES.

17. 'Tis not in mortals to command success ;  
But we'll do more, Semphronius ; we'll deserve it.
18. None but himself can be his parallel.
19. I've often wished that I had clear,  
For life, six hundred pounds a year.
20. Blessings ever wait on virtuous deeds.
21. Hope springs eternal in the human breast.
22. Tired Nature's sweet restorer, balmy sleep.
23. Of joys departed  
Not to return, how painful the remembrance !
24. As headstrong as an allegory on the banks of the Nile.
25. Our birth is but a sleep and a forgetting.
26. Greatness and goodness are not means, but ends.
27. Coming events cast there shadows before.
28. Sleep the sleep that knows not breaking,  
Morn of toil, nor night of waking.
29. The light that lies in a woman's eyes.
30. God tempers the wind to the shorn lamb.
31. Love all, trust a few.  
Do wrong to none ; be able for thine enemy  
Rather in power than in use : keep thy friend  
Under thy own life's key ; be checked for silence,  
But never tax'd for speech.
32. Be wise to-day. 'Tis madness to defer :  
Next day the fatal precedent will plead ;  
Thus on till wisdom is push'd out of life.  
Procrastination is the thief of time ;  
Year after year it steals, till all are fled,  
And to the mercies of a moment leaves  
The vast concerns of an eternal scene.
33. But most of all it wins my admiration,  
To view the structure of this little work,  
A bird's nest. Mark it well, within, without :  
No tool had he that wrought, no knife to cut,  
No nail to fix, no bodkin to insert,  
No glue to join ; his little beak was all,  
And yet how neatly finished ! What nice hand,



## INTELLECTUAL GAMES.

With ev'ry implement and means of art,  
And twenty years' apprenticeship to boot,  
Could make me such another? Fondly then  
We boast of excellence, whose noblest skill  
Instinctive genius foils.

34.                   It so falls out,  
That what we have we prize not to the worth,  
Whiles we enjoy it; but being lack'd and lost,  
Why then we rack the value; then we find  
The virtue, that possession would not show us,  
Whiles it was ours.
35.                   'Tis slander  
Whose edge is sharper than the sword; whose tongue  
Outvenoms all the worms of Nile; whose breath  
Rides on the posting winds, and doth belie  
All corners of the world-- kings, queens, and states,  
Maids, matrons--nay, the secrets of the grave,  
This viperous slander enters.
36. His hand will be against every man, and every man's  
hand against his.
37. How are the mighty fallen?
38. The price of wisdom is above rubies.
39. Stolen waters are sweat, and bread eaten in secret is  
pleasant.
40. Fools make a mock of sin.
41. Peace, peace, when there is no peace.
42. Ye cannot serve God and Mammon.
43. Go thou and do likewise.
44. The wind bloweth where it listeth.
45. Charity shall cover a multitude of sins.
46. The labourer is worthy of his hire (reward).
47. He shall rule them with a rod of iron.
48. The noblest mind the best contentment has.
49. Misery acquaints a man with strange bed-fellows.
50. Condemn the fault, but not the actor of it.
51. Virtue is bold, and goodness never fearful.
52. It is a wise father that knows his own child.



INTELLECTUAL GAMES.

53. Golden opinions from all sorts of people.  
54. Poor and content is rich, and rich enough.  
55. That book in many's eyes doth share the glory.  
That in gold clasps locks in the golden story.  
56. Attempt the end, and never stand to doubt;  
Nothing's so hard but search will find it out.  
57. 'Tis expectation makes a blessing dear.  
Heaven were not heaven if we knew what it were.  
58. Stone walls do not a prison make,  
Nor iron bars a cage,  
Minds innocent and quiet, take  
That for a hermitage.  
59. God the first garden made, and the first city Cain.  
60. Who overcomes  
By force, hath overcome but half his foe.  
61. That golden key  
That opes the palace of eternity.  
62. Peace hath her victories  
No less renowned than war.  
63. Ah me ! what perils do environ  
The man that meddles with cold iron !  
64. True as the dial to the sun,  
Although it be not shined upon.  
65. None but the brave deserve the fair.  
66. Beware the fury of a patient man.  
67. Immodest words admit of no defence,  
For want of decency is want of sense.  
68. When Greeks joined Greeks, then was the tug of war.

*Commonly quoted—*

- When Greek meets Greek, then comes the tug of war.  
69. One murder made a villain, millions a hero.  
70. England, with all thy faults I love thee still.  
71. Where they do agree on the stage their unanimity is  
wonderful.  
72. On their own merits modest men are dumb.  
73. Hunt half a day for a forgotten dream.



## INTELLECTUAL GAMES.

74. Thou hast been called, O sleep, the friend of woe.  
But 'tis the happy great have called thee so.
75. To that dry drudgery at the desk's dead wood.
76. Earth, with her thousand voices, praises God.
77. But the trail of the serpent is over them all.
78. A schoolboy's tale, the wonder of an hour.
79. Most wretched men are cradled into poetry by wrong.

### *Answers to Quotations.*

1. Shakespeare (1564-1616), "Hamlet," act i., sc. 2.
2. Marlowe, "Hero and Leander," quoted also by Shakespeare in "As You Like It," act iii., sc. 5.
3. Tennyson (living) "In Memoriam," lxxxiv.
4. Byron (1790-1824), "Childe Harold's Pilgrimage," canto ii., stanza 2.
5. Sir Walter Raleigh (1552-1618), "Silent Lover."
6. Richard Barnfield (died 1570), "Address to the Nightingale," sometimes attributed to Shakespeare. It is to be found in Barnfield's "Poems in Divers Humours," published in 1598.
7. Fulke Greville, Lord Brooke (1554-1628), "Mustapha," act v., sc. 4.
8. Sir Henry Wootton (1568-1639), "Character of a Happy Life."
9. Dr. John Donne (1573-1631), elegy 8, the "Comparison."
10. Ben Jonson (1574-1637), "Good Life, Long Life."
11. Francis Quarles (1592-1644), "Emblems," Book ii., 2.
12. George Herbert (1593-1632), "Virtue."
13. Sir John Suckling (1609-1641), "Against Fruition."
14. James Shirley (1596-1666), "Contention of Ajax and Ulysses," sc. iii.
15. Milton (1608-1674), "Paradise Lost," Book i., line 165.
16. Dryden (1631-1700), "Œdipus," act iii., sc. 1.
17. Addison (1672-1719), "Cato," act i., sc. 2.
18. Louis Theobald, (1691-1744), "Double Falsehood,"



probably suggested by the lines in Seneca's "Hercules Furens," "Quæris dieidæ parem Nemo est nisi ipse."

19. Swift (1667-1745), "Imitation of Horace," Book ii., satire 6.

20. Congreve (1669-1729), "Mourning Bride," act v., sc. 12.

21. Pope (1688-1744), "Epistle," line 95.

22. Young (1681-1765), "Night Thoughts," Night i., line 1.

23. Blair (1699-1747), "Grave," line 69.

24. R. B. Sheridan (1751-1816), "Rivals," act v., sc. 3.

25. Wordsworth (1770-1850), "Intimations of Immortality," stanza 5.

26. Coleridge (1772-1834), reproof.

27. Campbell (1777-1844), "Lochiel's Warning."

28. Sir Walter Scott (1771-1832), "Lady of the Lake," canto i., stanza 31.

29. Moore (1780-1852), "The Time I've Lost."

30. Sterne (1713-1768), "Sentimental Journey, Maria."

31. Shakespeare, "All's Well," act. i., sc. 1.

32. Young, "Procrastination."

33. Hurde's "Evening Walk."

34. Shakespeare, "Much Ado," act iv., sc. 1.

35. Shakespeare, "Cymbeline," act iii., sc. 4.

36. Genesis xvi. 12.

37. 2 Samuel i. 25.

38. Job xxviii. 18.

39. Proverbs ix. 17.

40. Proverbs xiv. 9.

41. Jeremiah vi. 14, viii. 11.

42. Matthew vi. 21.

43. Luke x. 37.

44. St. John iii. 8.

45. 1 Peter iv. 8.

46. 1 Timothy v. 18, Luke x. 7.

47. Revelations xxii. 13.

48. Spenser's "Faerie Queene," Book I., canto i., stanza 35.

49. Shakespeare's "Tempest," act ii., sc. 2.



INTELLECTUAL GAMES.

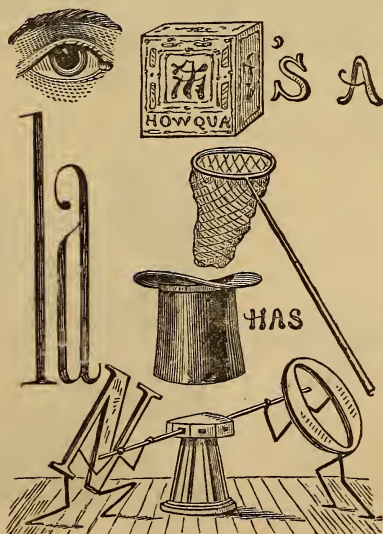
50. Shakespeare's "Measure for Measure," act ii., sc. 2.
51.       "       " "Measure for Measure," act iii., sc. 1.
52.       "       " "Merchant of Venice," act ii., sc. 2.
53.       "       " "Macbeth," act i., sc. 7.
54.       "       " "Othello," act iii., sc. 3.
55.       "       " "Romeo and Juliet," act i., sc. 3.
56. Robert Herrick (1591-1660), "Seek and Find."
57. Sir John Suckling (1609-1641), "The Pulley."
58. Richard Lovelace (1618-1658), "To Ælthea from  
Prison."
59. Abraham Cowley (1618-1687), "The Garden," Es-  
say v.
60. Milton's "Paradise Lost," Book I., line 648.
61.       "       " "Comus," line 13.
62.       "       " Sonnet xvi.
63. Butler's "Hudibras," Part I., canto ii., line 1.
64.       "       " "Hudibras," Part III., canto ii., line 175.
65. Dryden's "Alexander's Feast," line 15.
66.       "       " "Absalom and Achithophel," Part I., line  
1005.
67. Earl of Roscommon (1634-1685), "Essay on Trans-  
lated Verse."
68. Nathaniel Lee (1650-1692, "Alexander the Great,"  
act iv., sc. 2.
69. Porteus (1731-1808), "Deaths," lines 154-5.
70. Cowper's "Task—the Timepiece."
71. Sheridan's "Critic," act ii., sc. 2.
72. George Coleman's (the younger), "Epilogue to Heir-  
at-law."
73. Wordsworth's "Hart Leap Well," part II.
74. Southey's "Curse of Kehama," canto xv.
75. Charles Lamb's "Detached Thoughts on Books."
76. Coleridge's "Hymn in the Vale of Chamouni."
77. Moore's "Paradise and the Peri."
78. Byron's "Childe Harold," canto ii., stanza 2.
79. Shelley's "Julian and Maddalo."



PICTORIAL PROVERBS.



A wise son maketh a glad father, but a foolish son is the heaviness of his mother.



It's a long lane that has no turning.



PICTORIAL PROVERBS.



A crown cannot  
cure the headache,  
nor a gold slipper  
the gout.

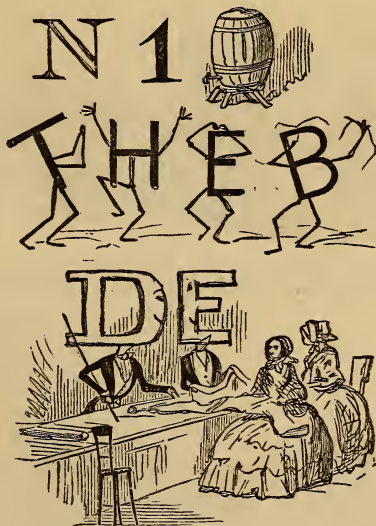


The fear of man bringeth a snare.

A rolling stone  
gathers no moss.







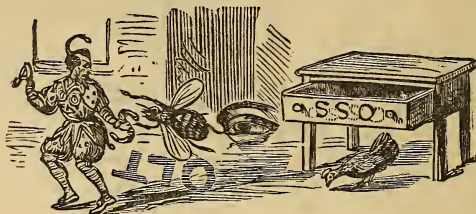
None but the brave deserve the fair.



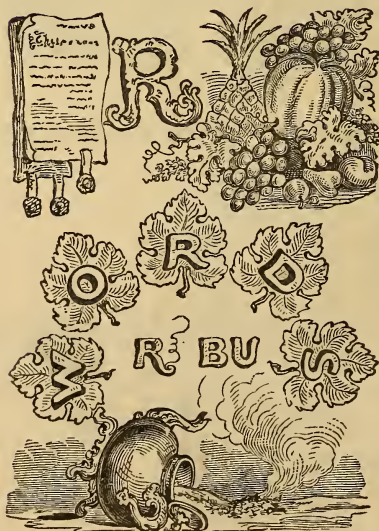
A fool and his money are soon parted.



PICTORIAL PROVERBS.



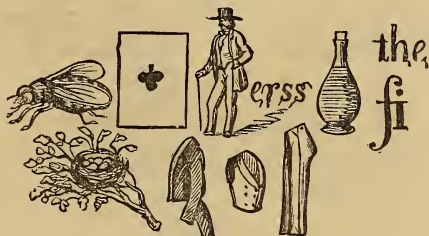
A fool's bolt is soon drawn.



Deeds are the fruit, words are but the leaves.



PICTORIAL PROVERBS.

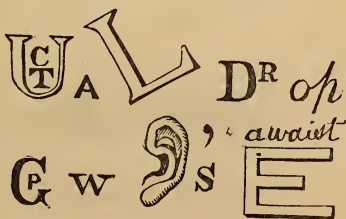


Base manners soil the finest clothes.



Empty vessels  
possess the  
greatest sound.

Continual drop-  
ping wears away  
stone.

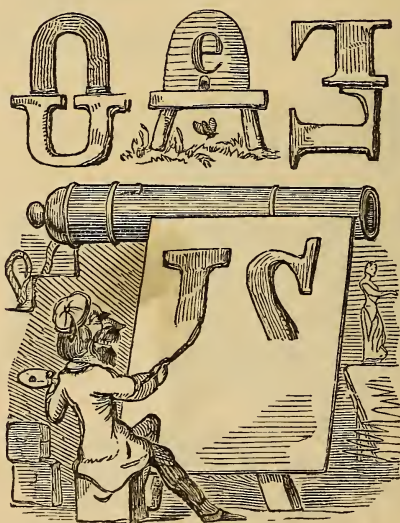




PICTORIAL PROVERBS.



Slow and steady wins the race.



Well begun is half done.



A friend in need is a friend indeed.



PICTORIAL PROVERBS.



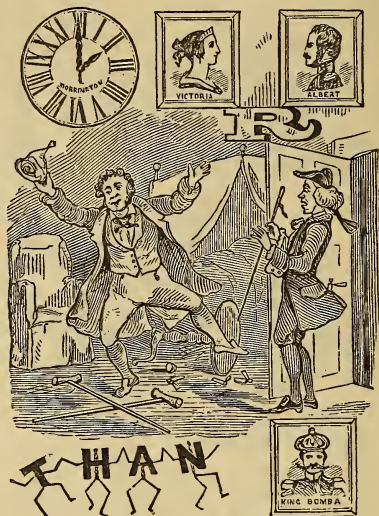
He who would carry the cow must first shoulder the calf.



Fine feathers make fine birds.



PICTORIAL PROVERBS.



Two heads are better than one.



When the cat is away the mice will play.





## CRYPTOGRAPHS.

**T**HE Cryptograph is made by substituting one letter for another throughout a sentence, or by putting signs, figures, etc., for letters. This mode of writing is commonly used by correspondents and agents of Governments, and is not unfrequently employed in commercial and other transactions where secrecy is thought necessary. It is imperative in such cases that the person to whom the communication is made should possess the key. Cryptographic letters are often seen in the shape of newspaper advertisements. Here is a specimen of this kind of Cryptography, furnished by a correspondent :—

Ohs ya h sych, oayarsa rr loucys syms,  
Osrh srore rrhmn h smsmsmah emshyr nsms.

The translation of this is a couplet from Parnell's "Hermit."

Far in a wild, unknown to public view,  
From youth to age, a reverend hermit grew.



## CRYPTOGRAPHS.

Now, as the same letter does not, in this example, always correspond to the letter for which it is a substitute, it would be necessary to find the key. Here it is :—

a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z.  
H u s h M o n e y b y C h a r l e s H. R o s s, E s q.

With a little industry Cryptographs, unless they are very intricate, are not difficult to translate ; for, as soon as we find that (say) *a* stands for, *t*, *b* for *h*, and *c* for *e*, we get to the heart of the mystery.

The following are a few other examples :—

### I.

BQXOSNFQZOG.

Ozx funckx gddc, zkk xnt vgn qdzc ;  
Zmc advzqd ne rzxhmf “ H. bzm’s ; ”  
Shr z bmzqckx vnqc, zmc zos sn kdzc ;  
Sn hckdmdrr, enkkx, zmc vzms.

DKHYZ BNNJ.

*Answer*—By taking the letter which follows every one represented, we have—

*Cryptograph.*

“ Pay goodly heed, all you who read,  
And beware of saying ‘ I can’t ; ’  
’Tis a cowardly word and apt to lead  
To idleness, folly, and want.”

ELIZA COOK.

### II.

“ Mollis abuti—  
Has an acuti ;  
No lasso finis,  
O mi de armistress,  
Cantu disco ver,  
Meas alo ver ? ”



## CRYPTOGRAPHS.

*Answer—*

“ Moll is a beauty—  
Has an acute eye ;  
No lass so fine is ;  
O my dear mistress,  
Can't you discover  
Me as a lover ? ”

[By DEAN SWIFT.]

### III.

N.v.o—e.n.s.a.m—eg—s—g.n.o.s.s—s.e.m—a.e.n.o—eg—  
s—o.s.g.g.s.s.o—v.n.i—o.s.g.o—v.n.i—g.s.e—v.n.i—m.o.o.s.  
s.n.o.m—

Requested a translation and the alphabet used.

*Answer—*The world is a stage, and life is a passage. You came, you saw, and you departed.

The key is a proverb backwards :—

s.s.o.m.—o.n.—s.r.e.h.t.a.g.—e.n.o.t.s.—g.n.i.l.l.o.r.—a.  
(*i.e.*) A rolling stone gathers no moss.

### IV.

Otoo, olactec lt oeoeea, tet t teloc !  
Oet ootaa oeet occ tocmc'o tetalto te mccm tt ;  
Stotcm Stmóo, seat ttsteleto eh heoo,  
Eesc, “ Ptasts stl scmtlt hcmitt !

*Answer—*

Hush, silence in school, not a noise !  
You shall soon see there's nothing to jeer at ;  
Master Marsh, most audacious of boys,  
Come, “ Palmam qui meruit ferat ! ”

The verse is well-known, and the key to the Cryptograph consists of the title to the poem, “ The Schoolmaster's Motto,” which represents as much of the alphabet as is required to solve the Cryptograph.



# CRYPTOGRAPHS.

## KEY.

The Schoolmaster's Motto.

abc defghijlmnopq rstuy.

A passage from Shakespeare.

9a62 × ‡ 9aI || 3a3‡,2†‡ \*7 6+952 1272aI ;‡  
 42, 8\*; ‡ (3†3, \*7 829 ×, I \*† 6\*4 × 3a 19||a2I  
 4†3a6. 3,8,822 93†† \*7 829:2a \*† 4 × 9†,† 7†\*|| 82 × ×  
 42,83a2 3a, 2a,† .34—2I \*† 589†3.94 × 2  
 ,8 ; 5\*||2†, 3a ‡;58 9 ):2†,3\*a94 × 2 7\*†||  
 3++ ‡(29—,\* ,822

*Answer—*

Angels and ministers of grace defend us,  
 Be thou spirit of health or goblin damn'd,  
 Bring with thee airs of heaven or blasts from hell,  
 Be thine intents wicked or charitable,  
 Thou comest in such a questionable form,  
 I'll speak to thee.

*Hamlet, act i., sc. 4.*

Key to Cryptograph.

a b c d e f g h i j k l m n o p q r s t u v w x y z  
 9 4 5 1 2 7 6 8 3 + — + || a \* ( ) † ‡ , ; : . o § ÷

## VI.

Ftc fl znc Mxccc scznfky fl ycjxcz exdzdtm eby scjnbtdjbr  
 dt dzy cxxbtmcsetz ctk xbnzcx jgxdify dt dzy gdtk. Znc zef  
 jfxxcyvftkctzy ecxc lgxtdynck edzn zef jordtkxdjbr vdcjcy  
 effk cibjzro brdgc, cbjn nbadtm ftc ; znc exdzc xffg b rftm  
 tbzzfe yzxdv fl vbxjnsctz efgtk dz ydvxbrro xfgtk ndy yzbl  
 bz b kczxsdtbzc btmrc btk znct exfzc gvft fx bxxyy znc  
 ckmcy fl znc bkpbjctz zgxy fl znc yvdxb enct gtxfrck znc  
 exdzdtm bvvcbxck jftlgyck btk gtdtzcrdmdhrc, hgz znc



## HIDDEN WORDS.

---

vcxyft zf enfs dz eby yctz jfgrk dtzcxvxcz dz hoed tkdtm dz  
xfgtk ndy yzbl.

*Answer*—One of the Greek methods of secret writing was mechanical in its arrangement, and rather curious in its kind. The two correspondents were furnished with two cylindrical pieces of wood exactly alike, each having one, the writer took a long, narrow strip of parchment, wound it spirally round his staff at a determinate angle, and then wrote upon or across the edges of the adjacent turns of the spiral; when unrolled, the writing appeared confused and unintelligible, but the person to whom it was sent could interpret it by winding it round his staff.

### KEY.

z, y, x, w, v, t, s, r, g, p, n, m, l, k, j, h, g, f, d, c, b, u, o, i, e, a,  
u, o, i, e, a, z, y, x, w, v, t, s, r, g, p, n, m, l, k, j, h, g, f, d, c, b.

---

## HIDDEN WORDS.

THE peculiarity of this kind of Riddle is that in each sentence is hidden the name of a town, a river, a place, or a person, the letters of the words being so arranged that, without transposition, they read either backwards or forwards, and form, with the other words, an intelligible sentence. The following are examples:—

### I.

#### CHRISTIAN NAMES.

1.—In this sentence is hid a name which signifies God-like.

2.—Did the inhabitants of Pisa acknowledge the King of Italy as their ruler?

3.—How unpleasant it is to see a young lady simper and smirk at everything that is said to her.



## HIDDEN WORDS

4.—“Base thief !” exclaimed the young man, indignantly.  
“What is it you are about to do?”

5.—A truly benevolent man would not hesitate to give the last shilling in his possession to a really necessitous person.

6.—Geography is a description of the earth ; uranography a description of the heavens ; aerography a description of the air ; and hydrography a description of the waters.

*Answer*—1. Ida ; 2. Isaac ; 3. Kate ; 4. Seth ; 5. Ethel ; 6. Arthur.

### II.

#### FAMOUS BATTLES.

As we crossed from Drogheda over the Boyne Water, loot in great quantities met us on its way to camp. A priest threw away his Missal, a man caught it, and the chaplain said : “It is sad, O warlike sons of Britain, to see in this cruel war cottages burnt, and for plunder rye and barley even carried away.” The soldiers, being in luck, now listened patiently to his discourse, till at last one cried in agony, “This bannock burns my tongue,” and another asked his comrade if he would have his ration “fat or lean surrey,” when the bugle sounded and broke up the party.

*Answer*—Drogheda, Boyne Water, Waterloo, Salamanca, Sadowa, Arcot, Derry, Lucknow, Bannockburn, Orleans.

### III. THREE TOWNS AND THREE RIVERS.

Hark—hark ! They come—they come  
From each mountain glen afar,  
Marshall'd with speed by the thundering drum  
In the serried ranks of war.  
The eagles of freedom in might,  
High o'er the plain take wing,  
Circling their flight o'er the forms that fight  
For their country and their king.



## HIDDEN WORDS.

Stern freedom's eye beholds  
Her standard raised on high,  
Beneath whose bright and shining folds  
'Tis glorious for to die.  
It waves o'er a heap of dead :  
'Tis a gory path to fame ;  
And the wild plain red is lightened  
In gleams of lurid flame.

And many a brave young heart,  
Who at morn had sought the plain,  
Resolved for to act a glorious part,  
Lies mingling with the slain.  
For the sword they well could wield,  
Their ardour nought could quell :  
When the trumpet pealed they sought the field,  
And foremost, fighting, fell.

'Neath the haughty oppressor's rule  
Thy sons have been trampled long,  
But they rose in might when the cup was full,  
And the knell of the despot rung ;  
And Freedom their efforts blest  
When the bloody strife was done,  
And with honours drest they proudly rest  
On the laurels they have won.

*Answer*—Rome, Dingle, and Spa, Forth, Don, and Po.

### IV. NAMES OF BIRDS.

*[In this paragraph the letters forming the names of the birds read backwards; that is, from right to left.]*

When Mary ran across our new orchard in such a hasty manner, we all wondered why she did so ; but her cousin Victor rapped her knuckles, for which Dick cudgelled him soundly. "Stop !" cried Jane. "How can you? Of all ugly fellows, I declare you are the worst !" "I call this a lark,"



## WORD PUZZLES.

Ralph exclaimed, laughing heartily. "You would not laugh if you had had such a blow or rap!" said Mary, with the tears in her eyes. "Can't you see that I weep?" "Never mind!" interrupted Ellen, archly. "Let us all kiss and be friends."

*Answers*—1. Canary; 2. Crow; 3. Wren; 4. Owl; 5. Parrot; 6. Duck; 7. Hen; 8. Gull; 9. Lark; 10. Sparrow; 11. Pewit; 12. Crane.

## WORD PUZZLES.

THESE amusing Puzzles are of very ancient origin, and numberless examples could be given of quaint and witty sayings. Among the best are the following :—

I had both I lent my I sought my I lost my	$\left. \begin{array}{c} \\ \\ \\ \end{array} \right\} \text{money}$	$\left\{ \begin{array}{c} \text{and a} \\ \text{to my} \\ \text{from my} \\ \text{and my} \end{array} \right.$	$\left. \begin{array}{c} \\ \\ \\ \end{array} \right\} \text{friend}$	$\left\{ \begin{array}{c} \text{of either thought I} \\ \text{store,} \\ \text{and took his word} \\ \text{therefore;} \\ \text{which I had wanted} \\ \text{long,} \\ \text{and was not this a} \\ \text{wrong?} \end{array} \right.$
At length with I got my But had I I'd keep my	$\left. \begin{array}{c} \\ \\ \\ \end{array} \right\} \text{money}$	$\left\{ \begin{array}{c} \text{came my} \\ \text{but my} \\ \text{and a} \\ \text{and my} \end{array} \right.$	$\left. \begin{array}{c} \\ \\ \\ \end{array} \right\} \text{friend}$	$\left\{ \begin{array}{c} \text{which pleased me} \\ \text{wondrous well,} \\ \text{away quite from me} \\ \text{fell.} \\ \text{as I have had} \\ \text{before,} \\ \text{and play the fool} \\ \text{no more.} \end{array} \right.$

This puzzle was found in a handwriting said to belong to the 17th century; and is to be solved by reading the words "Money" and "Friend" in each line, as

I had both money and a friend, of either thought I store,  
 I lent my money to my friend, and took his word therefore;



## WORD PUZZLES.

I sought my money from my friend, which I had wanted long,  
I lost my money and my friend ; and was not this a wrong ?

The second verse is to be read in the same manner.

Again—

He	one	she	one
Be	love	are	but
I	you	you	love
And	may	and	I.

Begin at the bottom, right-hand corner, and it reads—

I love but one, and you are she,  
May you love one, and I be he.

The answer of the fair maid is said to have been—

Do	you	and	down
you	love	you	and
love	I	shall	up
me	that	see	read,

Which being read up and down alternately, commencing at the right-hand bottom corner, gives—

Read up and down, and you shall see  
That I love you. Do you love me ?

Another—an innkeeper's invitation—

Here's to Pand's Pen, d'Asoc. I. Alho-Ur,  
In h. Arm (Les Smirt) Hand, F. U—n ;  
Let fri. end Shipreig N. B. EjuSt And ki, N. D.  
An : Devil's Peak, O ! F. N—, O ! N. E.

Which being read without heed to capitals or punctuation, is—

Here stop and spend a social hour,  
In harmless mirth and fun ;  
Let friendship reign : be just and kind,  
And evil speak of none.



## WORD PUZZLES.

A few more specimens will suffice to explain this class of riddle :

I. *A Fact*—T. U. C. Co.

*Answer*—After tea you see company.

II. *A Reminder*.—T. B. not +, either T. or

*Answer*.—Be not cross either before Tea or after Tea.

III. *A Truism*.—MARRIAGE love is better than love marriage.

*Answer*—Love is better after marriage than before marriage.

IV. *A Motto*.—FRIENDS there should B o + + + + FRIENDS.

*Answer*—Between friends there should be no little crosses.

V. *A Blessing*.—DESREVERECNETNESA.

What cardinal virtue does the above represent, and why?

*Answer*—Mercy ; because it is “ a sentence reversed.”

VI. Life's

&

Life's

M Y S T

∫ ( ARE=LY. ) ∫

E I R

*Answer*—Life's beginning and life's ending are equally surrounded by mysteries.

VII. Whatever your °, make your practice=to your professions ; and ∴ shall your every ' and every " <sup>be</sup> suspicion in all O O.

*Answer*—Whatever your degree, make your practice equal



WORD PUZZLES.

to your professions : and, therefore, shall your every minute and every second be above suspicion in all circles.

VIII. God's power all, and standing man's is —than o in His I I I I

*Answer*—God's power is over all, and man's understanding is less than naught in His eyes.

IX. U there is I + or — of  $\div$  ; but : = cannot be found :: the grave of all.

*Answer*—Between you and I there is more or less of division ; but as equality cannot be found below, so is the grave the end of all.

X. Be hand all motives, for o is so great an sight as opinions halting opinions.

*Answer*—Be above all underhand motives, for nothing is so great an oversight as halting between two opinions.

XI. o is SO a § of a small in quantity intelligent power, and o,;,: to it so without hazard as backbiting I I I I friends.

*Answer*—Nothing is so great a sign of a little mind, and nothing points to it so surely, as backbiting one's friends.

XII. A biped not out suit of cards at whist is excellence a pair tavern a thick shrub.

*Answer*—A bird in hand is worth two in the bush.

XIII. An individual bilinguous should have bipartite visual organs.

*Answer*—A man with two tongues should have corresponding eyes.

XIV. The shadow of virtue goes a good man, him a bad man a cloud of darkness throws.



## WORD PUZZLES.

*Answer*— Before a good man the shadow of virtue goes ;  
after him a bad man a cloud of darkness throws.

### I. PUZZLE VERSE.

Sit odgo ot eb rmeyr dan siew,  
Ist gdoo ot eb ntohse nad ertu :  
Tsi dogo ot eb fof iwht eth dlo evlo,  
Ebofer uyo ear no thwi a ewn.

*Answer*—

'Tis good to be merry and wise ;  
'Tis good to be honest and true ;  
'Tis good to be off with the old love,  
Before you are on with a new.

### II.

An exact square ; taken from the book of Proverbs.

S U O E T H G I  
N A N E M D O R  
D L A W T S O E  
K K T T A E G H  
E I H T H Y F T  
E N O U M A O F  
P T H E W A Y O  
T H E P A T H S.

*Answer*— Proverbs, Chapter 2nd, verse 20. "That thou mayest walk in the way of good men, and keep the paths of the righteous!" Begin to read at the four letters in the centre, *i.e.*, the fourth and fifth letters of the fifth line, and the fifth and fourth letters of the fourth line, go round each circle (to the left) and you will find it correct, ending at the first letter.

### III.

To half-a-dozen add six ;  
And if you add five hundred,  
A word you soon must fix,  
Provided you hav'n't blundered.

*Answer*—VIVID.



# AMUSING ARITHMETICAL PUZZLES AND NOT MATTERS OF STUDY.

WE have thought it best, in a book of this kind, to refrain from giving our readers any examples of translations or arithmetical puzzles, other than the few which follow, and which are simply amusing puzzles, and not matters of study.

## I.

One letter add, to make five pints  
Amount to bushels eight,  
Another add, and then you can  
Another measure state ;  
Which one a liquid measure is  
(The other two were dry),  
And gallons seventy-five contains,  
You'll see with "half an eye."

*Answer—*

Omer, a Jewish dry measure (5 pints)  
Homer,       "       "       "       (8 bushels)  
Chomer,     "     liquid     "     (75 gallons)

## II.

My *first* and my *last* are the same, subtract my *first* from my *last*, and it will give you my *second*; multiply my *last* by ten, and then you will have my *third*; divide my *first* by my *last*, and it will give you my *fourth*; and if you are my *whole*, then you are a jolly fellow.

*Answer—*

COMIC.—C=100	}	C—C=100—100=0
O=0		C+10=100+10=1000=M
M=1000		C÷C=100=I.
I=1		
C=100		



TRANSLATIONS.

I.

TRANSLATE and solve the following :—

cis  
la | vie  
mille

II.

Translate and solve the following French enigma:—

Par moi tout finit, tout commence ;  
Par moi la terre a pris naissance ;  
Si je n'existais pas, enfin,  
Un moment n'aurait point de fin.  
Je ne suis pas dans une lieue,  
Et je fais moi tout seul la moitié de l'état ;  
Je ne suis pourtant que la queue  
D'un rat.

III.

Turn into latin verse :—

Take the spade of Perseverance,  
Dig the field of Progress wide,  
Every stubborn weed of faction  
Worry out and cast aside.

IV.

Render into latin this nursery rhyme :—

There was an old woman lived under a hill,  
And if she's not gone she lives there still.

V.

Translate and solve this French riddle :—

Dans mon état normal  
Je suis fait de métal :  
Quand je résonne aux bois, ma voix met en émeute.  
La meute.  
Si vous me retournez, je deviens un grand bloc  
Que Roland pourfendit d'un coup de son estoc.



✱

TRANSLATIONS.

---

VI.

Translate and solve the following :—

Histoire d' Hélène, par l' Abbé Boufflers.

LNNEOPYLIAMELIAETMELIAR

ITLIAVQLIEDCDACAGACKC

VII.

Translate and solve this French enigma :—

En forme quadrangulaire  
Je me promène sur les champs  
Et quand je caresse ma mère,  
Je la gratte avec mes dents.

*Answers to Translations.*

I.

Life is crossed by a thousand ills or cares.

Mille sou cis traversent la vie.

II.

I am the beginning and the end of all things (*tout*),

By me the earth (*terre*) into existence came ;

Did I not exist, why then

A moment would never have an end ;

And though I'm not in any sphere,

Yet I myself am half the kingdom (*etat*),

Though nothing more than the tail of a rat.

The letter T.

III.

Constantis validum mentis tu sume ligonem :

Progressusque agros undique, amice fodi ;

Omnem Sectarum duram radicitus herbam

Evellas, firmâ dejiciasque manu.

IV.

Quaedam vixit annis par vi sub vertice montis,

Et, si non abüt, nune quoque vivit ibi.



## TRANSLATIONS.

### V.

In my ordinary scale I am made of metal ;  
When I sound in the words my voice disturbs  
The pack (of hounds) ; transpose me, and I  
Become the great rock that Roland clave with  
His sword. *Un cos* (the huntsman's horn) ;  
*Un roc* (a rock).

### VI.

History of Helen, by Mr. Abbot Boufflers. Helen was  
born in Greece ; there she loved and was loved ; there she  
had possessions ; there she had children ; there she died,  
quite old and worn out (or old enough and worn out enough).  
*Hélenè est née a pays Grec ; elle y a aimé, ellea y a été  
aimée, elle y a hérité ; elle y a vécu ; elle y est décedée agee  
assez cassie.*

### VII.

In form quadrangular,  
I roam about the fields ;  
And when I caress my mother,  
I scratch her with my teeth.  
*Answer.*—A harrow—*Fr. herse.*

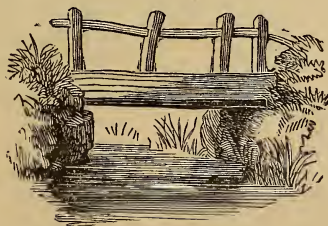




HIEROGLYPHIC PROVERB.



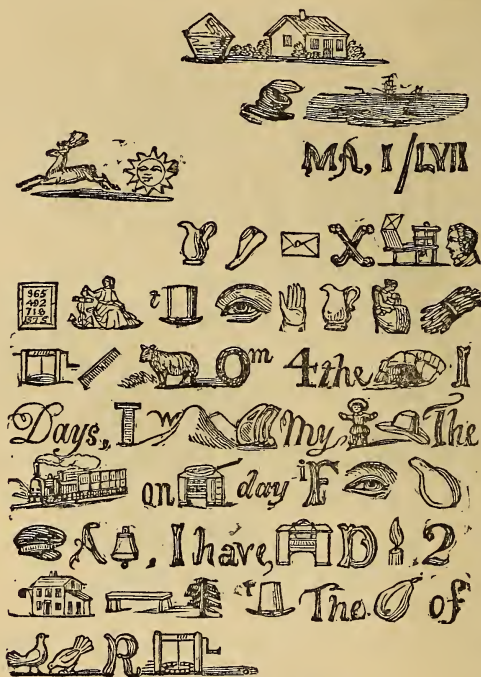
When poverty comes in at the door, love flies out of window.



(Hieroglyphic town) — Bridgewater.



# HIEROGLYPHIC LETTER.



EV  
Thom

May Cottage, Battersea,  
May 1st, '57.

DEAR SON,  
Your last letter expressed some hope that I and your mother would welcome you home for the holidays. I will meet my son at the train on Friday, if I am capable. I have great delight to inform you that the pair of pigeons are well.

Ever yours,  
THOMAS WOODMAN.



HIEROGLYPHIC PROVERBS.



By hard labour great men are made.



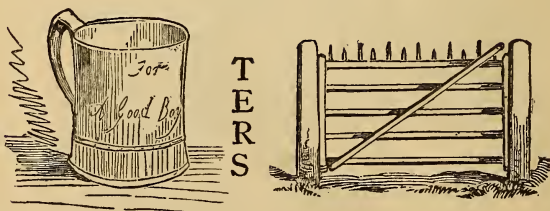
Too many cooks spoil the broth.



HIEROGLYPHIC PROVERB.



May poverty be a day's march behind us.

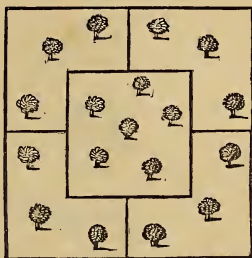


Potters Bar.



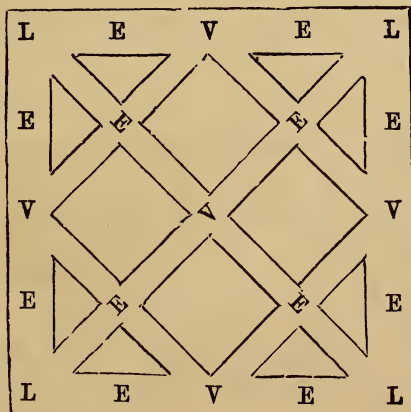
## PRACTICAL 'PUZZLES.

A gentleman, dying, left a piece of land exactly square, to be divided amongst his five sons : to his eldest he gave a square piece, exactly one-fourth of the entire piece ; and to each of the other four, one-fourth of the remaining three-fourths, all to be of exactly the same shape. How was the ground divided ?



*Answer.*

Ye friends, who would your powers display—  
 Inventive powers I mean to say—  
 Explain how I may so contrive  
 To place a word, of letters five,  
 That it may read, both back and fore,  
 Some eight and twenty times and more ?  
 To render this both clear and plain,  
 There should a diagram appear,  
 In which through every opening space,  
 The necessary letters place,  
 And twenty-one there must be found.—  
 This puzzle now I pray expound.



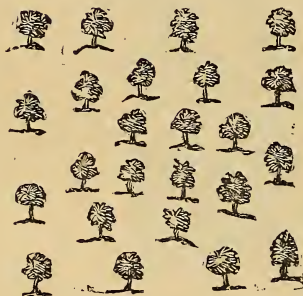
*Answer.*

*Answer.*

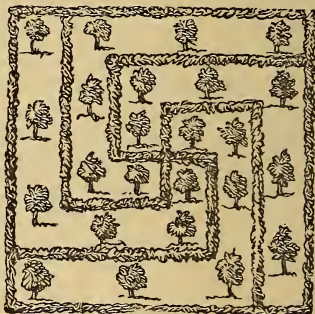


## PRACTICAL PUZZLES.

Having just bought an acre of land,  
 Containing two dozen fine trees,  
 I think about having it planned  
 In a style that is likely to please.  
 In fact I have had it marked out,  
 Preserving six trees in a row,  
 Which I cannot call winding about,  
 Nor a very direct line—although  
 In one sense they really are straight.  
 Now if you divide the said ground,  
 Into four equal parts you can state,  
 Or affirm that my argument's sound.



*Plan.*



*Answer.*

Divide this square in such a way  
 That all who witness it will say  
 At quartering you are *au fait*,  
 If not expert at killing.

In each compartment there shall be  
 Two posts, a cottage and a tree;  
 Now answer this and prove to me  
 That to oblige you're willing.

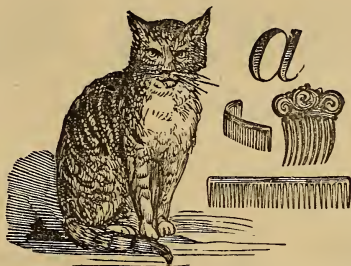


*Plan.*



*Answer*





Receptacle for the dead.—Catacombs.

(A Poser.)



Inexplicable mystery.

(Elementary.)



Thunder and lightning.

PRSVRYPRECTMNV  
RKPTHSPRCTSTN

A couplet, minus one letter ; the letter E, thus :

Persevere ye perfect men,  
Ever keep these precepts ten.



HIEROGLYPHICS—MISCELLANEOUS.



A piece of music.—Canzonet.

(A Reflector.)

(A metal.)



Looking-glass.



Antimony.



A Title.—Baronet.



B O 2



Sovereigns may be bought too dear.





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## ANAGRAMS.

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**T**HE Anagram is a species of literary amusement which has long prevailed, and consequently has a history of its own, more full and interesting than that of any other kind of riddle. For this reason we deal with the subject at considerable length.

Anagrams, in their golden age, were the fashionable amusement of the wittiest and the most learned, and were used both for compliment and satire. Even Camden, who lived in that age, notices the charming difficulty “as a whetstone of patience to them that shall practise it.” Much of the merit of Anagrams arises from the association of ideas; a trifle can only produce what is trifling, but an elegant mind may delight by some elegant allusion, and a satirical one by its causticity. As an exercise of ingenuity, they are ranked far above Acrostics, and may be shown capable of reflecting the ingenuity of their maker.

Anagram is derived from the Greek word *ana* (backwards), and *gramma* (writing); it, therefore, in its proper



## ANAGRAMS.

sense, means the letters of one or several words written backwards ; thus *evil* is the Anagram of *live* ; but, in a wider sense, and that in which it is now used, it means the transposition of a word or sentence to form a new word or phrase : thus *Galenus* becomes *Angelus*.

Isaac Disraeli (father of the ex-Premier), in his "Curiosities of Literature," has a chapter on Anagrams, and among the many thought by him worthy of record are the following :—

"Marie Touchet (a lady in the court of Charles IX. of France) had her name transposed into '*Je charme tout*' (I charm all), which was justly descriptive of the lady, who was a great beauty. Charles James Stuart was turned by his flatterers into 'claims Arthur's seat.' An author, in dedicating his book to the same monarch, finds that in 'James Stuart' he has 'a just master.' On a visit to King's Newton Hall, in Derbyshire, Charles II. is said to have written on a window, '*Coras ero lux*' (to-morrow I shall be light), which is the Anagram of '*Carolus Rex*.' But perhaps the happiest of all Anagrams," says Mr. Disraeli, "was produced on a singular person and occasion. Lady Eleanor Davies, the wife of the celebrated John Davies, the poet, was a very extraordinary character. She was the Cassandra of the age, and several of her predictions warranted her to conceive that she was a prophetess. As her prophecies, in the troubled times of Charles I., were usually against the Government, she was at length brought by them into the Court of High Commission. The prophetess was not a little mad, and fancied the spirit of Daniel was in her, from an Anagram she had



formed of her name, 'Eleanor Davies—Reveal of Daniel.'

"The Anagram had too much by an *l*, and too little by an *s*; yet Daniel and reveal were in it, and that was sufficient to satisfy her inspirations. The court attempted to dispossess the spirit from the lady, while the bishops were in vain reasoning the point with her out of the Scriptures to no purpose, she poisoning text after text. 'One of the deans of the arches,' says Heylin, 'shot her through and through with an arrow, borrowed from her own quiver; he took a pen, and at last hit upon this excellent Anagram: Dame Eleanor Davies, never so mad a ladie.' The happy fancy put the solemn court into laughter, and Cassandra into the utmost dejection of spirits. Foiled by her own weapons, her spirit suddenly forsook her; and either she never afterwards ventured on prophesying, or the Anagram perpetually reminded her hearers of her state, for we hear no more of this prophetess."

Of Queen Elizabeth her friends made the following Anagram :

Elisabetha Regina Angliæ  
Anglis agna, Hiberiæ lea.

Thus, from the name Elizabeth, Queen of England, they showed her to be a lamb to the English, a lioness to Spain. Her adversary, Mary Queen of Scots, was not without her complimentary anagram; in her name *Maria Stevarta*, was found *Veritas armata*, or Truth armed. Her fate was also described in a transposition: "Maria Steuarta, Scotorum Regina" (Mary Stuart, Queen of Scots), may be arranged into "Trusa vi regnis, morte



amarâ cado") the kingdom being overthrown, I fall by a bitter death).

*Frere Jacques Clement*, the friar who murdered Henry III., has letters in his name which thus depict him, *C'est l'infer qui m'a cree* (It is hell whence I have my origin). Henry III. had been subject to this opprobrious appellation during his life : from his name, *Henri de Valoi*, his enemies made *Vilain Herode*.

As the seventeenth century proceeded, men of literature and private persons became famous for their Anagrams. *Randle Holmes*, who wrote a book called the "Academy of Armory," treating of heraldry, was changed into *Lo ! men's herald*; and *Fohn Felton*, who stabbed the Duke of Buckingham, and afterwards made an attempt to escape, by the spelling of the time, became *Noh ! file not*.

The poet *Waller* found in his name the poet's crown—*laurel* (the *u* taking the place of the *w*); and *Crashawe* whose intimate friend was *Car*, made from his own name, *He was Car*. He thus commemorates the friendship and the coincidence :—

"Was Car then Crawshawe, or was Crawshawe, Car?  
Since both within one name combined are."

In speaking of poets, it will not be out of place to name a modern Anagram, which is too appropriate to pass over. The words *We all make his praise*, may be combined into the name *William Shakespeare*.

A very remarkable transposition is the following :—*Geeorgius Monc, Dux de Aumerle* (George Monc, Duke of Albemarle), who was the means of bringing back Charles II. to the throne of his ancestors. The letters of his



name may be placed so as to make *Ego regem reduxi Ano. S. MDCLVV.* (I restored the King in the year of our salvation, 1660).

In 1785, the Abbé Miolan made an unsuccessful attempt at a balloon ascent, in the gardens of the Luxembourg. The people, enraged at losing their expected entertainment, were disposed to be mischievous, till their anger was turned to merriment by a wit, who discovered in the name *L'Abbe Miolan* the words *Ballon abime.*

Nor has our own century been behindhand in the discovery of ingenious transpositions. When George IV. exercised the regal authority during the life of his father, the wits of the day observed that the title *Prince Regent* was nothing more than *G. R. in pretence.* *Sir Francis Burdett*, in his early days, was in name *Frantic disturber.* The Whigs said of *Patriotism*—*Pitt mars it!* Orator *Henry Hunt* was justly said to contain *no one truth, Harry.* The words *Revolution Française* will turn to *Veto*—*un Corse là finira* (the veto was the last semblance of power left to poor Louis XVI).

The arranging *Napoleon Bonaparte* into *bona rapta pone leno* (*lay down the arms you have carried away, thief!*) was, to say the least, not complimentary. Almost every one knows that *Horatio Nelson* is *Honor est a Nilo* (*Honour is from the Nile*); and of the Great Duke one or two were made. The event of the war might have been descried in two of his titles. *Wellington and Douro*, transposed, becomes *Our golden land to win.* *Arthur Wellesley of Wellington and Douro* turns to, *And he finds well true glory on Waterloo.* It will be observed there is a deficient *l.* If the reader will not



## ANAGRAMS.

dispense with that, one *o* must be taken from Waterloo ; and the sentence will stand—*Lo ! he finds true glory well, and at Waterloo, Field Marshal the Duke makes The Duke shall arm the field ;* which may be added to either of the former phrases at pleasure.

Various other happy combinations of letters are familiar to the curious in Anagrams : as, *Golden Land* for *Old England* ; *O, go, the Negros' M.P.*, for the late *George Thompson*, the anti-slavery advocate.

An Anagram on the Princess Charlotte, daughter of George IV., is also thought particularly happy, the words "Princess Charlotte Augusta of Wales" having been transformed into "*P. C., her august race is lost. O fatal news !*"

It is related by Addison that a certain lover once resolved to make an Anagram on his mistress's name. The devoted swain shut himself up for six months to accomplish the Herculean task, and at the end of that period came forth with the work done ! His rapture was soon changed to dismay when he found that, in his great hurry (!), he had mis-spelt the beloved one's surname. This fatal discovery, acting upon a brain already weakened by his long confinement and close study, drove him mad—a lasting warning to over-anxious Anagrammatists.

The description given in "The Scribbleriad" of the appearance of Anagrams in the land of false wit, appropriately concludes our gossip :—

" But with still more disorder'd march advance,  
(Nor march, it seem'd, but wild fantastic dance),  
The uncouth Anagram's distorted train,  
Shifting in double mazes o'er the plain."



## ANAGRAMS.

We subjoin a hundred other examples of these most witty and amusing exercises. Nearly all names—except those very deficient in vowels—can be made to form Anagrams, and we take the opportunity of proposing to our readers to employ a little of their leisure in this amusement.

### CELEBRATED PERSONS.

1. Quiet, nor a vice.
2. Crown, if please.
3. Yes, Pa, he is flash heir to English crown. }
4. Oh, yes, if I pass the crown, he shall reign. }
5. Fly, cheer grand sailor, he's in ship.
6. L. P. Oh thou, our bright, clever, prim, London statesman.
7. Mind dears, rare uncommon mites in town.
8. Courage, fight keen whilst led on. }
9. He's the Waterloo field King, C Gun. }
10. Rid any rash crime.
11. I saw no nice star.
12. Stir steam jaws.
13. M. C. N. Is she not a feeling girl?
14. Rend rope, both starveth.

*Answer*—1. Queen Victoria ; 2. Prince of Wales ; 3. & 4. His Royal Highness, the Prince of Wales ; 5. His Royal Highness, Prince Alfred ; 6. The Right Honourable Viscount Lord Palmerston, M.P ; 7. Commodore Nutt and Miss Minnie Warren ; 8. & 9. His Grace the Duke of Wellington ; 10. Sir Richard Mayne ; 11. Sir Isaac Newton ; 12. Sir James Watts ; 13. Miss Florence Nightingale ; 14. The Brothers Davenport.

### AUTHORESSES.

15. Son blame not her :—our thorn.
16. Lad, get your learning foal.
17. Far excels Dr. C. in alarm scene.



## ANAGRAMS.

18. I A ; a fond mother she, Alice.
19. O I'm so zeal sick.
20. I rather cheer woe best.
21. Your gems, Sir N.
22. O tell it, then aid in a blaze.
23. I fish !—all lift my muse.
24. D. can ask ten girls.
25. In my zeal, I learns wit.
26. Odd in Mr. Bass.

*Answers*—15. The Honourable Mrs. Norton ; 16. Lady Georgiana Fullerton ; 17. Mrs. Cecil Francis Alexander ; 18. Felicia Dorothea Hemans ; 19. Miss Eliza Cook ; 20. Harriet Beecher Stowe ; 21. Mrs. Sigourney ; 22. Letitia Elizabeth Landon ; 23. Miss Emily Faithfull ; 24. Agnes Strickland ; 25. Mrs. Eliza Winstanley ; 26. Miss Braddon.

## ROMAN EMPERORS.

27. Lucia ! gal.
28. In pas vas.
29. Not I, maid.
30. Sin is upon aunt.
31. I sell a gun.
32. I bit sure.

*Answers*—27. Caligula ; 28. Vespasian ; 29. Domitian ; 30. Atoninus Pius ; 31. Gallienus ; 32. Tiberius.

## WELL-KNOWN NAMES.

33. Hence war lion.
34. I am glad we are now still.
35. See, thrall relaxed, pours men for Asia.
36. Born but errs.
37. Worldly as an ice.
38. Truth manlier.
39. Dum in seawall.



ANAGRAMS.

40. Was gone in's gorget.
41. Monster pollard.
42. Called round.
43. Real cheap wool.
44. Sacred wail in men.
45. We like gold, not fun.
46. Sam found the creek.
47. An apt bore.
48. Let in her longing face.
49. Learn to be gentle.
50. Run down to the girl.

*Answers*—33. John Lawrence ; 34. William Ewart Gladstone ; 35. Alexander, Emperor of All the Russias ; 36. Robert Burns ; 37. Cardinal Wolsey ; 38. Martin Luther ; 39. Samuel Baldwin. (Samuel Baldwin was buried in the sea at Lymington, Hants, May 21, 1763, to prevent his wife dancing on his grave.) 40. George Washington ; 41. Lord Palmerston ; 42. Lord Lucan ; 43. Horace Walpole ; 44. Cardinal Wiseman ; 45. Duke of Wellington ; 46. Duke of Manchester ; 47. Bonaparte ; 48. Florence Nightingale ; 49. General Tottleben ; 50. Lord Huntingtower.

51. A Pent boar.
52. Care, the foolens.
53. Me, a droll person.
54. There now, rich spires.
55. See dog in.
56. Sinks far carried.
57. Tricks in a pat.
58. J. M. B., leader in Sinai.
59. Careless chink'd.
60. He poor, stirs club much.

*Answers*—51. Bonaparte ; 52. Earl of Rochester ; 53. Lord Palmerston ; 54. Sir Christopher Wren ; 55. Diogenes ; 56. Sir Francis Drake ; 57. Saint Patrick ; 58. Benjamin Disraeli ; 59. Charles Dickens ; 60. Christopher Columbus.



## ANAGRAMS.

61. Run, Peg, he's converted her.
62. On then ! O sailor.
63. Let him go, lov'd Sir.
64. Die, liars !
65. Get on, lads !
66. A big laird.
67. Droll Echo.

*Answers*—61. The Reverend C. H. Spurgeon ; 62. Horatio Nelson ; 63. Oliver Goldsmith ; 64. Disraeli : 65. Gladstone ; 66. Garibaldi ; 67. Lord Elcho.

68. War Lion of the gun-led Turk.
69. Rich mops to stain.
70. O win I no arms by pills.
71. As Rex or Grand I len on.
72. Peerless man is Rajah Cri.

*Answers*—68. Arthur, Duke of Wellington ; 69. Sir Thomas Picton ; 70. Sir William Ponsonby ; 71. Sir Alexander Gordon ; 72. Sir Charles James Napier.

73. Law Court's lordly Bencher.
74. Both of a Presbyterian Church.
75. I search worlds.
76. Truly bled his own reward.
77. O green Ireland pray'd.
78. Wait, steam ! (i or j.)
79. Since I won a star.
80. Am told to "nab" such a big Roman lay.
81. See holy win !
82. We spoil France.
83. Grim wars rain most ill.
84. Th' lad born so rich.
85. Palace Hero lost in power.
86. But he can no virtue scorn.
87. Quoted his fond manly error.
88. Not that Homer's cat.



## ANAGRAMS.

89. Peel, drop an axe.
90. And why read I all ?
91. Dull arms will I sell.
92. Claims Arthur's seat.
93. Ha ! Jam swells in fire.
94. O hag ! will it harm ?
95. Hang joy.
96. Is jam best in wine ?
97. I check slanders.
98. Peace ! make thy malice walk air.
99. Practice any law.
100. O Tim with a will.
101. Care preferred, good king.

*Answers*—73. Lord Chancellor Westbury ; 74. The Archbishop of Canterbury ; 75. Sir Charles Wood ; 76. Sir Edward Bulwer Lytton ; 77. Earl de Grey and Ripon ; 78. James Watt ; 79. Sir Isaac Newton ; 80. Thomas Babington, Lord Macaulay ; 81. John Wesley ; 82. Prince of Wales ; 83. Sir William Armstrong ; 84. Baron Rothschild ; 85. Spencer Horatio Walpole ; 86. The Viscount Cranbourne ; 87. The Marquis of Londonderry ; 88. Thomas Chatterton ; 89. Alexander Pope ; 90. Andrew Halliday ; 91. William Russell, LL.D. ; 92. Charles James Stuart ; 93. James Hain Friswell ; 94. William Hogarth ; 95. John Gray ; 96. William Wordsworth ; 97. Charles Dickens ; 98. William Makepeace Thackeray ; 99. Captain Crawley ; 100. William Howitt ; 101. George Frederick Pardon.

## TRANSPOSITIONS.

WHAT the Anagram is upon a name, the Transposition or translocation is upon any other word, as "Rare mad frolic," for "Radical Reform," "Moon Starers," for "Astronomers," "Got as a clue," for "Catalogues," "There we sat," for "Sweetheart," "No I cannot rest," for "Consternation," "I rob Ellen," for "Rebellion."



## ANAGRAMS.

Another mode of making Riddles of this kind is to place all the like letters together as DDDDEOIRG for Doddridge ; or, SSSCIIUUEANDTT for Siccus Dentatus, the Roman Soldier ; or, IIEEWPLKRN for Periwinkle. This method, however ; is not in much favour, and it certainly is neither ingenious nor witty, and so we have selected our examples entirely from the former class.

### EUROPEAN TOWNS.

1. Ten marches.
2. Mad retort.
3. A noble car.
4. Sell a miser.
5. Said to men.
6. Ah, I can't stir.

*Answers*—1. Manchester ; 2. Rotterdam ; 3. Barcelona ; 4. Marseilles ; 5. Maidstone ; 6. Christiana.

### WORDS TRANSPOSED.

7. Spare him not.
8. Comical trade.
9. Queer as mad.
10. 'Tis ye govern.
11. To love ruin.
12. See a pug dog.
13. True, I am in.
14. Divert a man.
15. I'm in no fault.
16. O, 'tis a Mr. Pit (t).
17. Nay, I repent it.
18. O, 'tis not neat.
19. Hire candles.
20. Bail her cat.
21. Lo ! men dig.



## ANAGRAMS.

22. Stop ye liar.
23. Ten fed a score.
24. So elegant.

*Answers*—7. Misanthrope; 8. Democratical; 9. Masquerade; 10. Sovereignty; 11. Revolution; 12. Pedagogues; 13. Miniature; 14. Animadvert; 15. Fulmination; 16. Patriotism; 17. Penitentiary; 18. Ostentation; 19. Chandeliers; 20. Charitable; 21. Goldmine; 22. Epistolary; 23. Confederates; 24. Elongates.

## CONSTELLATIONS.

25. Earless arch.
26. Pair them up.
27. Oh! breathe not mild.
28. Comets' shapes.
29. A Saint Peter's heel.
30. Ne'er takes what?

*Answers*—25. Charles's heart (Cor. Caroli); 26. The air pump (Machina Pneumatica; 27. The Rhomboidal net (Reticulus Rhomboidalis); 28. The Compasses (Circinus); 29. The painters easel (Equaleas Pictorius); 30. The water-snake (Hydrus).

## BOOKS AND BATTLES.

31. He speaks as players.
32. Soothes man's son.
33. Ah fate! dash in past the armed foe.
34. Last fight, beaten host.
35. Till then, beat the foe.
36. Fall, great raft boat.

*Answers* — 31. Shakespere's Plays; 32. Thomson's Seasons; 33. The defeat of the Spanish Armada; 34. The Battle of Hastings; 35. The Battle of the Nile; 36. Battle of Trafalgar.

## MODERN BOOKS.

37. Is ten square done?
38. Like the fair-faced vow.
39. I safe, then calm hot shot.



## ANAGRAMS.

- 40. Count Sin, be calm.
- 41. Burn'd by a rage.
- 42. A dire sad angel parted Sion.

*Answers*—37. Notes and Queries ; 38. The Vicar of Wakefield ; 39. The Last of the Mohicans ; 40. Uncle Tom's Cabin ; 41. Barnaby Rudge ; 42. Paradise Lost and Regained.

### THREE EASY TRANSPOSITIONS.

- 43. Vain cat.
- 44. Some capers.
- 45. I bring a treat.

*Answers*—43. Vatican ; 44. Epsom Races ; 45. Great Britain.

### BATTLES AND SIEGES.

- 46. HALT, aloft, be at 'em.
- 47. Fight on ! stab the least.
- 48. Bite all of them, Ben.
- 49. Set to, a rifle-ball hit me.
- 50. O cut, beat, learn to fight.
- 51. O see, we fight ; no luck.

*Answers*—46. The Battle of Alma ; 47. The Battle of Hastings ; 48. Battle of Blenheim ; 49. The Battle of Ramilies ; 50. The Battle of Agincourt ; 51. The Siege of Lucknow.

### FLOWERS.

- 52. WASTE them, Willie.
- 53. Eat coal, Charlie.
- 54. Catherine's hat.
- 55. The king's a victor.
- 56. Cannot hear it.
- 57. Ha ! love till ye fly.

*Answers*—52. The Sweet-William ; 53. The Calceolaria ; 54. The China Aster ; 55. The Virginia Stock ; 56. The Carnation ; 57. Lily of the Valley.



## ANAGRAMS.

- 58. I killed Rose.
- 59. All throw candles.
- 60. Run love, let's fire.
- 61. Calm on pie.
- 62. Mr. Help lit gas.
- 63. A stage trim.

*Answers* — 58. Soldierlike ; 59. Tallow Chandlers ;  
60. Rifle Volunteers ; 61. Policeman ; 62. Lamplighters ;  
63. Magistrate.

## WELL-KNOWN BOOKS.

- 64. Mind I read a nice fair story to my Ma.
- 65. Still read on Miss to Pa.
- 66. It is solemn, in a page Dr. read.
- 67. Here, after his Pa, a fact, John.
- 68. CM. no flee not for the veil.
- 69. A dry list, a nice work.
- 70. Harry read fine tale, to win Fan.
- 71. Miss H. read in my map.
- 72. Go, read this tale to my CF.
- 73. Thy pet tale cool gent.
- 74. Am I to wed my grandmother, or who art ?
- 75. Do note thy flash reign.
- 76. Each learn chess with it.
- 77. Of Ireland thy song.
- 78. Of Cato's grand Queen.
- 79. Mind nothing rang.
- 80. Alf, mind my ark.
- 81. Oh, taste my apples, if I do.
- 82. L. Foil an open foe.
- 83. If he see's my portrait.
- 84. Run thin and flog time.
- 85. Tidy moral lot.
- 86. O keep th' leaf viper.
- 87. Rogues' last dance.

*Answers*—64. My Diary in America in the Midst of War ;  
65. Milton's "Paradise Lost ;" 66. Milton's "Paradise Re-



## ANAGRAMS.

gained ;” 67. Japhet in Search of a Father ; 68. Left her Home, or, Convent Life ; 69. Walker’s Dictionary ; 70. Faint Heart ne’er won Fair Lady ; 71. Mr. Midshipman Easy ; 72. The Scattergood Family ; 73. The Pottleton Legacy ; 74. Whom to marry, and How to get Married ; 75. The History of England ; 76. Lancashire Witches ; 77. History of England ; 78. Conquest of Grenada ; 79. Night and Morning ; 80. Frank Mildmay ; 81. The last days of Pompeii ; 82. Life of Napoleon ; 83. Mysteries of Paris ; 84. Martin the Foundling ; 85. Old Mortality ; 86. Peveri of the Peak ; 87. Castle Dangerous.

88. But if I only do it, I in chair.

89. Partial men.

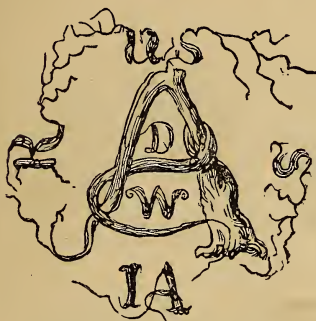
90. Governs a nice quiet land.

*Answers*—88. Honorificabilitudinity (this word is to be found in Bailey’s Dictionary) ; 89. Parliament ; 90. Victoria, England’s Queen.





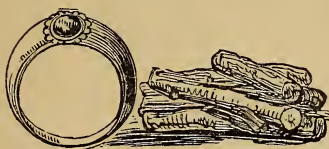
# HIEROGLYPHICS—TOWNS.



Dwina, in Russia.



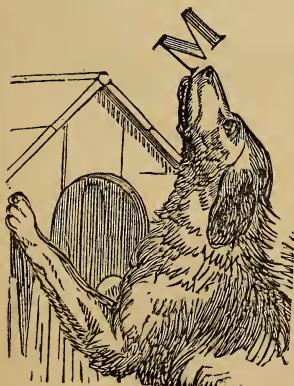
Kineton.



Ringwood.



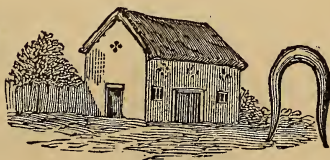
Barnet.



Monmouth.



Dartmouth.



Barnstaple.



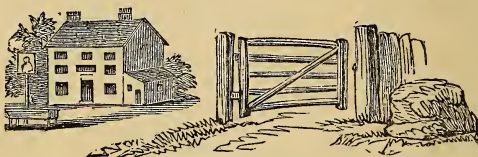
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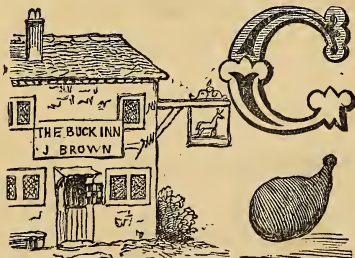
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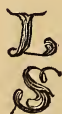
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# HIEROGLYPHICS—TOWNS.



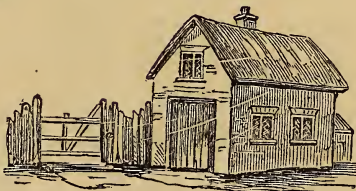
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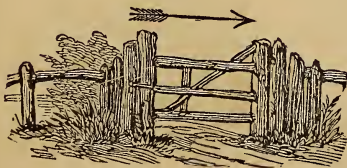
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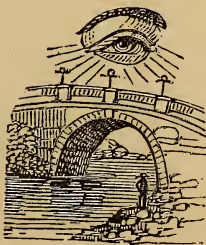
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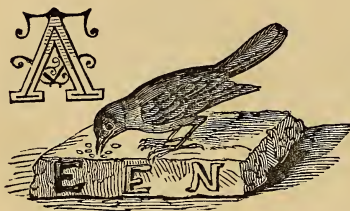
Harrowgate.



Highbridge.



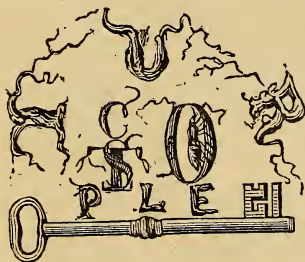
HIEROGLYPHICS—TOWNS.



Aberdeen.



Harptree.



Constantinople,  
in Turkey.



Shepherdstown.



Basingstoke.



Ashcot(t).



HIEROGLYPHIC PROVERB.

E

THAT

WITH



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SHALL



Y Y



THE



OF



SHALL



He that walketh with wise men shall be wise,  
but the companion of fools shall be destroyed.



HIEROGLYPHIC PROVERB.

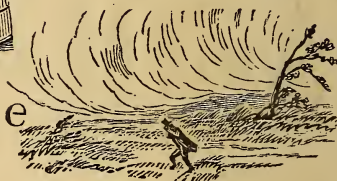
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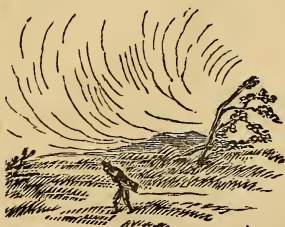


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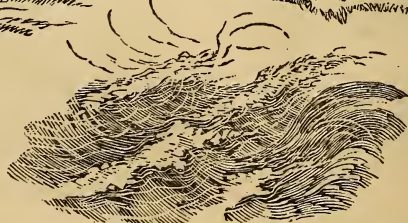


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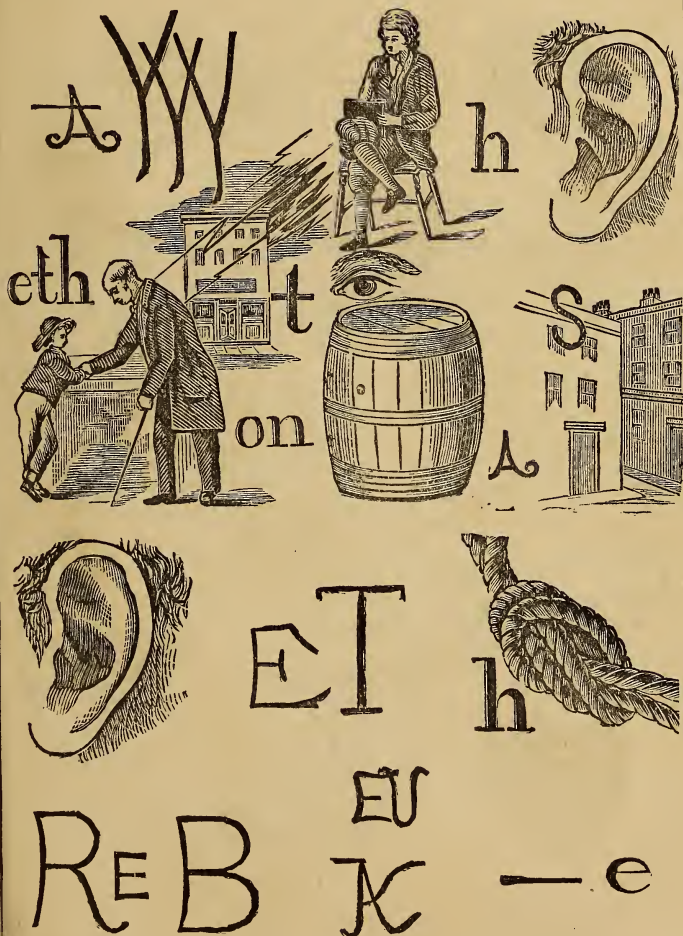
TH e



Who ploughs the clouds, can only reap the wind ; and  
who sows the wind, reaps the whirlwind.



HIEROGLYPHIC PROVERB.



A wise son heareth his father's instruction,  
but a scorner heareth not rebuke.



# HIEROGLYPHIC PROVERB.



Train up a child in the way he should go;  
and when he is old he will not depart from  
it.



# ACTING CHARADES.

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**A**CTING CHARADES is a very popular amusement : All persons know how Charades are got up,—old clothes, hats, shawls, &c., serving for costumes ; chairs, tables, &c., with or without scenery and accessories. These Charades are of various kinds : those performed entirely in dumb show, are called Pantomime Charades : Acting Charades, when the speakers either study the words of their several parts, or give them impromptu ; and little plays and farces, Proverbs, Burlesques, or Dramas. We give specimens, though it is by no means necessary to follow out our model too strictly. Clever folks can make plays for themselves. In the Charade, a word of two or more syllables is acted, either in pantomime or by dialogue, each syllable forming a scene. The players choose a word or sentence, each part of which should have a separate meaning, and when they have played it out, the audience guess its interpretation. When the Charades are short, new actors can be selected from the company, and at the conclusion the word represented is guessed at in the same way as an ordinary riddle.

We subjoin a list of words appropriate for either Acting or Pantomime Charades :—

Ad(d)-dress.

A-gin-court.

Air-gun.

Air-pump.

Alarm-bell(e).

Ant-e-lope.

Arrow-root.

Back-gammon.

Back-ground.

Balling-tub.

Band-box.

Bank-quet (wet).

Before-hand.

Bell-man.

Break-fast.



## ACTING CHARADES.

Bride-cake.	Horse-man-ship.	Quarrel-some.
Bull-rush.	I-doll (idol).	Quarter-staff.
Cab-i-net.	Imp-pas, I-bell.	Quick-witted.
Cap-rice.	In(n)-different.	Rabbit-warren.
Cat-call.	Jack-boots.	Rain-bow.
Chap-fallen.	Jack-pudding.	Rap-sc(a)ullion.
Club-foot.	Jew-ill (jewel).	Rope-walk.
Court-ship.	Kid-napper.	Rope-yarn.
Cross-bow.	King-craft.	Safe-guard.
Cross-patch.	Lady-bird.	Sail-maker.
Crumb-cloth.	Lady-day.	Sauce-box.
Dead-level.	Leap-frog.	Sweet-bread.
Dice-box.	Livery-man.	Sweet-heart.
Dog-ma-tic.	Love-apple.	Table-talk.
Dog-rose.	Mad-cap.	Tea-board.
Draw-bridge.	Make-peace.	Tell-tale.
Drop-stone.	Mar-gate.	Ten-an-try.
Eye-glass.	Mar-shall.	Tide-waiter.
Eye-lash.	Melting-pot.	Toll-house.
Fag-end.	Mend-I-can't.	Tow-line.
Fan-light.	Milk-maid.	Up-braid.
Fare-well.	Miss-under-stand.	Up-roar.
Farm-house.	News-monger.	Up-shot.
Father-in-law.	Night-in-gale.	Up-start.
Fish-slice.	Night-shade.	Vat-i-can.
Foot-man.	Novel-ties.	Waist-coat.
Foot-pad.	Out-pour.	Walking-stick.
Free-hold.	Out-rage.	War-den.
Game-cock.	Out-side.	Watch-guard.
Game-keeper.	Over-shadow.	Watch-man.
Garden-stuff.	Pack-cloth.	Water-butt.
Grand-child.	Pack-thread.	Water-fall.
Grand-father.	Paper-maker.	Way-bill.
Hard-ware.	Pen-man-ship.	Wheel-bar-row.
Heads-man.	Penny-weight.	Yoke-fellow.
Heir-at-law.	Pen-wiper.	Young-ster.
Heir-loom.	Pop-gun.	Youth-ful.
Horse-chest-nut.	Powder-box.	Zebra-wood.





## MIS(S)-CELL-ANY.

### A PANTOMIME CHARADE IN FOUR ACTS.

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#### DRAMATIS PERSONÆ.

AN OLD GENTLEMAN.

A YOUNG LADY, *his daughter*.

TWO BOYS (*his sons, aged about ten and twelve*).

A YOUNG GENTLEMAN (*their tutor*).

A FASHIONABLE-DRESSED PICKPOCKET.

A POLICEMAN.      A JAILER.      A SHOPWOMAN.

*Costumes.*—*Modern, suited to Characters.*

(R) for right entrance ; (L) for left ; (C) for centre.

---

#### ACT I.—MISS.

*Scene: Supposed to represent a country lane.*

Enter (L).—TUTOR and his two PUPILS, with drawing materials. Under their Tutor's direction the boys commence sketching. The Tutor then seats himself on a stile or rustic seat, and becomes absorbed in a book. The boys cease sketching, play about a little while, and then observing Tutor's abstraction, they exit (R), leaving drawing materials on the ground.

Enter YOUNG LADY (R) in walking costume ; she carries a large bouquet in her hand. Tutor looks up from his book, appears pleased at seeing Young Lady, and rises. Both advance and shake hands cordially. Tutor expresses admiration of flowers, and Young Lady selects one from



## ACTING CHARADES.

her bouquet and carefully commences to place it in the button-hole of his coat. Tutor places his right hand lovingly on young lady's shoulder. While they are in this position—

Enter OLD GENTLEMAN (L); he observes attitude of his daughter and Tutor, and appears highly incensed, and strikes the end of his cane savagely on the ground. The young folks start asunder, and the flower falls to the ground. The Old Gentleman then fiercely motions the Young Lady to retire, which she does (L), gazing beseechingly at Tutor. The Old Gentleman paces stage, takes snuff savagely, and blows his nose with large silk handkerchief. He then observes drawing materials, and angrily dispatches the Tutor (R) to look after his pupils. He then shakes his cane, and gesticulates wildly after his daughter and the Tutor alternately. As he is doing so—

Enter PICKPOCKET (R), who abstracts Old Gentleman's handkerchief from his coat-pocket, as he passes, and goes out (L) unseen by Old Gentleman, who now takes snuff again, sneezes, feels for handkerchief, misses it, feels all his pockets, takes out his snuff-box, spectacles, long purse, &c., shakes his head, repockets articles, hurriedly placing his purse in coat-tail pocket, and goes out (R).

Re-enter TUTOR and PUPILS (R).—Tutor evidently annoyed, signs to boys to collect their drawing apparatus, which they do, and *exeunt* (L).

Re-enter OLD GENTLEMAN (R), with POLICEMAN.—He indicates to Policeman that his handkerchief has been stolen. Policeman looks wise, and scratches his head mysteriously. Then—

Re-enter PICKPOCKET (L).—He starts on seeing the



## ACTING CHARADES.

Policeman, but commands himself, saunters leisurely forward, and, in dumb show, inquires the way. As Policeman is pointing (R), the Pickpocket abstracts a plate, knife, fork, and a huge piece of cold meat from Policeman's pockets. The Pickpocket then, apparently, makes further inquiries. Old Gentleman points off (R), and as he does so, the Pickpocket steals the Old Gentleman's purse, but lets it fall accidentally on the ground. Ludicrous incident of the Pickpocket holding cold meat, &c., behind him with one hand, and, as he keeps up a dumb-show conversation, making futile attempts to pick up the purse, unseen by its owner or Policeman. He is at last, however, obliged to bow himself off backwards (R), leaving the purse where he had dropped it. The Old Gentleman and the Policeman then return to their deliberations. The Policeman holds out his hand, indicating that money will be required, to enable him to find the thief. The Old Gentleman feels for his purse, misses it, turns out all his pockets rapidly in succession, and walks stage wildly. Policeman feels his coat-pockets, and looks exceedingly chapfallen at the loss of his provisions. The Policeman then sees the purse on the ground, draws the Old Gentleman's attention to it, picks it up, hands it to him, and signifies that he must have dropped it accidentally. The Old Gentleman strongly repudiates this notion. Then Policeman looks off (L), points, places his finger on his lip, takes purse, and replaces it on the stage, after which both steal back hurriedly and hide themselves.

Enter TUTOR (L.), looking on the ground for the flower which was dropped early in the scene; he spies purse, and hastily picks it up. The Policeman and the Old Gentleman



## ACTING CHARADES.

come quickly down, and seize the Tutor, who, somewhat annoyed and astonished, flings them off. A scuffle ensues, during which—

Enter PICKPOCKET (R).—Policeman beckons him to assist; he does so, and the Tutor is overpowered and handcuffed. The Pickpocket then adroitly places the Old Gentleman's stolen handkerchief in the Tutor's pocket.

Enter YOUNG LADY (L).—She rushes to the Tutor, starts back on seeing the handcuffs, and looks inquiringly at her father. The Tutor signifies that he was looking for the flower, which he now sees, and picks up. Policeman pockets the purse, which the Pickpocket abstracts, the Tutor meanwhile gesticulates his innocence. The Old Gentleman forcibly draws his now weeping daughter aside. The Policeman, at the instigation of the Pickpocket, searches the Tutor, and produces the handkerchief, which the Old Gentleman recognises as the one stolen.

*Tableau.—Scene closes.*

*Positions:—*(R) YOUNG LADY, OLD GENTLEMAN, TUTOR, POLICEMAN, PICKPOCKET, (L).

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## ACT II.—CELL.

*Scene: A prison cell; everything has a bare and mean appearance; a three-legged table and stool on the stage.*

The TUTOR is discovered seated (C) on a low stool, his elbows resting on his knees, and his face buried in his hands. Enter Jailer, bearing the traditional jug of water and loaf, which he places on the table.

The Tutor looks up for a moment, and the Jailer signs to



## ACTING CHARADES.

him that some one is coming to see him. The prisoner resumes his former attitude, and the Jailer goes out, locking the door after him. After a short pause, the door is re-opened, and Young Lady rushes in. The Tutor rises, and clasps her in his arms. She gently releases herself, as her Father enters, followed by Jailer, Policeman, and Pick-pocket handcuffed. The Policeman smiles, points to the open door, and then to the Tutor, signifying that he is free. Then he scowls, exhibits purse, and points to handcuffed Pickpocket, indicating that this is the real criminal. The Old Gentleman shakes hands with the Tutor, and then joins the hands of his daughter and the injured innocent.

*Tableau.—Scene closes.*

*Positions :—*(R) OLD GENTLEMAN, YOUNG LADY, TUTOR,  
JAILER, POLICEMAN, PICKPOCKET, (L).

### ACT III.—ANY.

*Scene : A school-room ; maps on the wall, &c.*

The released Tutor and his two pupils are discovered at work. The elder works steadily on, but the other pushes his book aside, and stares idly around him. Their father enters, nods kindly to the Tutor, and then, by signs, urges the idler to resume his work ; but he only pouts, and pushes his work farther from him. The Old Gentleman and the Tutor look extremely annoyed. The elder boy having now finished his task, brings his work to Tutor, who examines it, and expresses his approval by patting his pupil's head. The Old Gentleman goes out, and returns immediately, with a plate of oranges. The disobedient



## ACTING CHARADES

pupil reaches out his hand for one, but his father shakes his head, and offers the plate to his eldest son, who deliberates as to which of the oranges he ought to take. His father signifies, by gesture, that he may take any he chooses. He then takes one, and

*Scene closes.*

### ACT IV.—MIS-SELL-ANY—(MISCELLANY).

*Scene: Interior of a bookseller's shop. Books, papers, &c., displayed on an improvised counter, for which an oblong table may do duty.*

A pert YOUNG SHOPWOMAN is discovered behind the counter. Enter the Old Gentleman and his diligent son. The Old Gentleman signifies that he requires a book as a present for his son. The Shopwoman shows him an assortment, [Any books from the library will do.] He puts on his spectacles, examines them, and despairing of making a selection, refers, by signs, to the Shopwoman, as to which she recommends. She points to the books, indicating that he must make his own choice. The Old Gentleman then brings his son forward, to allow him to choose for himself. The youth immediately pounces on a volume, or part, of BENTLEY'S MISCELLANY, and waves it over his head gleefully. The Old Gentleman takes out his purse, and pays the Shopwoman, as

*Scene closes.*





## A-GIN-COURT. (BATTLE OF.)

### ACTING CHARADE IN FOUR ACTS.

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#### DRAMATIS PERSONÆ.

DEAF OLD LADY.

GENTLEMAN with his WIFE  
and FAMILY.

YOUNG GENTLEMAN.

POLICEMAN.

QUEEN.

TRAINBEARERS.

BENNETT, &C.

SCHOOLMASTER.

BOYS AT SCHOOL.

---

#### ACT I.—A.

*Scene: Representing a shop.*

A DEAF OLD LADY is seen dusting her shop,—Gentleman and party enter, as if to make a purchase. Gentleman, laying his hand on something, says to deaf old lady, in a quiet tone and manner, “How much is this?” Old Lady, putting her hand to her ear, exclaims, “Aye! (A)—what do you say?” Gentleman, (speaks louder), “How much



do you ask for this—?" Old Lady, (affecting to misunderstand him, "Who are you?" Gentleman very indignant, and speaking very loud,—“I asked you, how much?” (holding up the articles before her eyes.) Old Lady, “A shilling: I’m very deaf, you see, sir.” Gentleman, “How very dear!” and leaves the shop, saying, “Good day.” Old Lady, looking after him, “Aye, (A) sir? good day.”

ACT II.—GIN

*Scene: Representing a high road.*

Enter YOUNG GENTLEMAN; affects to be tipsy. Speaks, “Very nice night! I wish I was at home. It pours with rain, and I have not a shilling left for a cab.” Sings, “There’s a good time coming, boys.”

Enter a POLICEMAN, who seeing his condition, exclaims, “What a pity for such a young fellow to take to drinking Gin,”—lays hold of him. Young Gentleman sings out, “Hallo, what are you after, now?” Policeman, “I am only going to give you a night’s lodging, free of expense, ‘till daylight does appear.” Young Gent, “Oh, pray don’t trouble yourself: I’ve only been trying my constitution,—to know what effect a bottle of gin and a bottle of water would produce,—and, would you believe it?—the water had no effect, and the gin has left me without a shilling.” (All this must, of course, be said in a tipsy voice.) Police, “Come along.” He is then led off, singing, “I’m a jolly good fellow.” *Exeunt.*

[Two Policemen could be introduced into this act, if there are more performers than characters].



ACT III.—COURT.

*Scene: A throne with seats around.*

Enter QUEEN, attended by all the Court; seats herself on the throne, (*the sofa will do,*) behind which stand two pages.

Enter Mr. BENNETT. Queen knights him, by some comic action over his head, and says, "Arise, Sir John Bennett!" who now makes a speech, in which the word *Court* should be prominently spoken. *Exeunt Omnes.*

ACT IV.—A-GIN-COURT.—(AGINCOURT).

*Scene: A school-room.*

Boys at school, who immediately begin to quarrel who is to be at top.

Enter SCHOOLMASTER, crying out, "Silence! silence!" Boys no sooner see him, than they immediately want to change places. Schoolmaster addresses them thus. "Now, boys, answer me.—What were the wars of Edward the Third?" First boy, "Don't know, sir." Second boy, "Battle of Worcester." And so on, each boy giving the readiest answer he can. Schoolmaster, What! none of you know of that exciting battle, in which the enemy was driven round the town?" First boy, eagerly, "Oh! yes, I know,—the Lion and the Unicorn." Schoolmaster, very angry, "How dare you say so!" on which the boy says "Oh! I've such a pain." Second boy, "the Battle of Agincourt." Third boy, "Mother says, would you let me go home at eleven o'clock, sir?" Second boy calls out,



## ACTING CHARADES.

"I think I have it, sir,—don't be angry if I am wrong,—the battle of—(Stammers.) Master, "Well, sir?" Boy, "It is just on the tip of my tongue, but won't come out." Schoolmaster, "Perhaps this will assist your memory," and pretends to cane them all round. All *exeunt*.

[Music,—“I won't go to School.”]

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## MEND-I-CANT.

AN ACTING or DIALOGUE CHARADE IN FOUR ACTS.

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### DRAMATIS PERSONÆ.

MR. EDWARD SEYMOUR.

MRS. EMILY SEYMOUR.

COLONEL SEYMOUR.

MARIA, *her maid*.

BROWN, *the butler*.

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### ACT I.—MEND-.

*Mrs. Seymour's dressing-room. Flowers and greenhouse plants ranged about. Maria seated on a low stool, repairing a torn lace veil.*

MARIA.—Well, people may talk as they will about black slaves. Slaves indeed! look at me; expected by my lady to do everything for her. Did ever anybody see such a jagged rent as this? and she will expect to see the veil look as good as new; and then to get her lunch, wash the lap-dog, renew the flowers, and get the carriage properly heated. Well, mend I can't, nor won't. A pretty bargain Mr.



## ACTING CHARADES

Seymour made when he married her for the money she is always telling him about. But he is as bad as she is, with his fine talk. And don't I see that while they are both as smooth as oil with their grand, rich, old uncle, they wish him in his coffin! Ah! here he comes.

Enter COLONEL SEYMOUR. — Where's my niece — my pretty, gentle Emily? I wish to bid her good morning before I set out on my ride.

MARIA.—My lady never rises so early as this, sir.

COL. S.—Very bad plan: people should always rise with the sun. There—there goes my glove. Mend it, my good girl. I would not trouble you, but I am in a hurry to be out. But, whew! (*whistles*) how can you live in this atmosphere? I can't stand this heat; I must open the window, my little woman. (*Opens a window*).

MARIA.—Oh, sir, how refreshing the air is! but I fear my lady will be displeased. She insists on the window being at all times shut.

COL. S.—Poor thing!—poor thing! quite a mistake! I must see her doctor. (*Maria sighs deeply*). Why do you sigh, my good girl? Have you any fears about my dear niece's health?

MARIA.—Oh no, sir; she is in excellent health. I am sorry I sighed sir,—I was only thinking about my unhappy self. I ask your pardon, sir. I only wish there were more like you; and sew your glove I will, that I am determined, though I should be discharged on the spot for not having finished mending her veil. I know very well what she will say, sir, if she orders a thing to be done, and it isn't done.

COL. S.—Well, that is certainly a vexation; but you need not dread her words, child, they are so few—so soft and sweet.



## ACTING CHARADES.

MARIA.—No doubt, she can be sweet enough when it pleases her ; and you, sir, have little chance of seeing her as I see her.

COL. S.—I am sorry to hear this from you, young woman ; I could not have suspected it. If her words are unkind to those beneath her, what pain it must give to my virtuous and philanthropic nephew ! for his every thought, word, and act, are for the good of his fellow-creatures.

MARIA.—To speak the truth, sir, I think Mr. Seymour is the worst of the two, for he talks like an angel about his feelings ; and never does one good deed ; but I can see through them both, sir ; I can see how they dupe you, and I made up my mind to speak and tell you ; for it is a sin to let such a kind-hearted gentleman be cheated. There's your glove, sir.

COL. S.—You have shocked me very much, girl ; I must think over this ; and I will certainly find out the fact. (*Gives her money*). *Exit*.

MARIA.—There, now ! I have gone and done it ! See if I don't lose my place for my prattling ; but after all, I feel as if I had done right, though I haven't finished mending the veil. I must go and see what the cook can send up for my lady's lunch. (*Exit*).

### ACT II.—I.

*The same dressing-room. Maria at work.*

Enter MRS. SEYMOUR.—Oh, bless me ! who has taken the liberty to open my windows ?



ACTING CHARADES.

MARIA.—It was I that did it, madam. I was near fainting with the heat, and I thought——

MRS. S.—I have no wish to hear your thoughts. You know I never suffer the air to be admitted here; I am nobody—no one cares for me! Who was that trotting the horses beneath my windows?

MARIA.—Colonel Seymour, setting out for a ride.

MRS. S.—Colonel Seymour! I hate to hear his name. How selfish of Edward to bring that old vulgar, East Indian uncle of his to my house! Now tell Mr. Brown to give out some of the rich old Madeira, the same as we had yesterday. I choose to have some for my lunch. (*Exit Maria, with a curtsey*). The mulled Madeira may perhaps restore the circulation which has been quite checked by the chill occasioned by that selfish young woman opening the windows. Servants think only of themselves.

Enter MARIA.—Please, ma'am, about the wine—Mr. Brown——

MRS. S.—What does the girl mean? What has Brown to do with my lunch?

MARIA.—Here he comes, madam.

Enter BROWN *in a cotton jacket*.

MRS. S.—What is the meaning of this? Am I to be insulted by all my servants?

BROWN.—Please, ma'am, Miss Maria was so *prentery*, insisting on having the wine directly: and I was quite out of my head, and never thought of my jacket. Mr. Seymour ordered me, *strict*, to keep the Medeira—only one dozen of it left—to keep it all for the Colonel, who is *remarkable* fond of that Medeira.

MRS. S.—The contents of the wine cellars are mine;



## ACTING CHARADES.

you are my servant ; and *I* order you to keep the wine for *me*. I shall have some of the wine every day as long as it lasts ; because I like the wine, and I choose to be obeyed. Go immediately, and give out the wine. (*Exit Brown*).

### ACT III.—CANT.

*The dressing-room. Mrs. Seymour seated at table.*

MRS. S.—Edward is abominably selfish. I'm glad I insisted on having the Madeira.

Enter MR. SEYMOUR.—My sweet Emily ! what is this that Brown tells me, that my Emily wishes the bin of Madeira to be reserved for her ? My angel must surely



have perceived the pure and holy motive which induced me to set it apart for our rich, worthy, and respected uncle.



## ACTING CHARADES.

MRS. S.—You know perfectly well, Edward, that I have no respect for the vulgar old fellow: and I see no reason why he should have the wine. I can't do without it in my state of health.

MR. S.—I bow to my martyrdom.

MRS. S.—But I have no desire for the glory of martyrdom, and I do not see yet why I should give up any of my few comforts to please this exacting old uncle of yours.

MR. S.—My Emily knows I wish not this Madeira for myself.

MRS. S.—Certainly not; because you always drink port.

MR. S.—It is indeed my painful duty to do so; the pure water from the spring—would supply all my wants; but Dr. Wiseman, as you know, my dear, says imperatively, “Drink port,” so I can't do without it; but I am resigned, my love.

MRS. S.—I pray, Edward, cease your preaching. You can have bread and water if you desire it; but *I* can't live on it myself, so shall go down to lunch. (*Exit*).

MR. S. (*holding up his hands*).—Unfortunate woman! (*Exit*).

## ACT IV.—MENDICANT.

*The dressing-room. Maria arranging the wig of Col. Seymour, disguised as an old Beggar.*

MARIA—That will do excellently; now step into this closet till I can introduce you, and you will probably hear your own character. [Col. Seymour *enters the closet*: Maria *sits down to her work*].



## ACTING CHARADES.

*Enter MR. and MRS. SEYMOUR.*

MRS. S.—How painful to me is this miserable life ! I cannot comprehend, Edward, how you can be so barbarous as to compel me to tolerate the provoking eccentricities of that ill-bred, unfeeling, vulgar old man. When will he go away ?

MR. S.—I venture to hope, my love, that he may never leave us. I hope he will live and die here. In short, my love, I caution you not to be alarmed if he should be suddenly carried off by apoplexy.

MRS. S.—I should not be the least alarmed to hear that he was dead, but I cannot allow him to die in my house ; it would be most unpleasant.

MR. S.—Emily, how can you be blind to the fact that were he to leave us, he might be induced to alter his will. He has left all to us—a beautiful arrangement of Providence ! Already I feel in possession of his coffers, which might then be truly inscribed, “Treasury of the Poor.”

MRS. S.—Mr. Seymour, you are mistaken. (*Sharply*) What does that ragged old mendicant want here ?

*Enter MARIA introducing OLD MAN.*

MARIA (*putting on Mrs. Seymour's shawl*).—Please, ma'am, Brown begged me to bring up this old man, who had said he must see you immediately on a case of life or death.

MR. S.—What can he want ? Perhaps some accident has happened to the Colonel, my dear. Speak, old man.

OLD MAN.—I am the poorest of the poor ; for I have been rich, and I feel more keenly the cold and deadly pressure of poverty and famine.

MR. S.—Do you belong to our parish ? I know nothing of you.



ACTING CHARADES.

OLD MAN.—I am a stranger ; and alas ! sir, my wife and child are prostrated by an attack of fever. I cannot even pay for a shelter for their dying bed. Encouraged by your noble sentiments, I come to ask of you some assistance.

MRS. S.—Send him away, Edward : he may have brought infection : I may take a fever.

MR. S.—Go away, good man ; I subscribe largely to all benevolent societies, those blessed fountains for the support of the respectable poor ; what more can charity require from me ? Depart in peace, old man, you can be received into a spacious and commodious union-house ; go, without delay.

MRS. S.—Why do you waste your words on such a wretch ? Send him to prison if he will not leave.

MR. S.—Strict principle forbids me to bestow money on unknown mendicants. I give you my prayers. Go ! or I shall be reluctantly compelled to commit you as a vagrant.

OLD MAN.—Will you not bestow a shilling on me ?

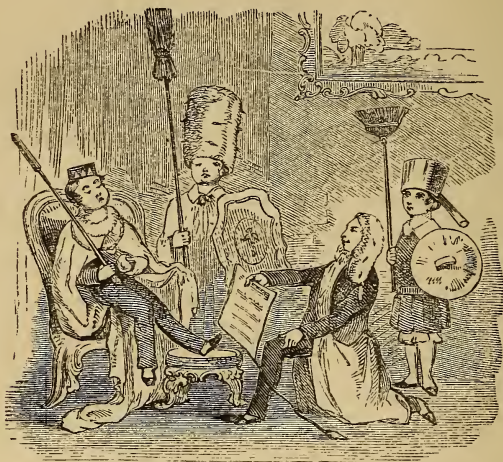
MRS. S.—Carry him off, girl, before the Colonel comes up. I would not have such a miserable object seen in my apartment.

MR. S.—Be careful to take him through the back yard ; not a moment longer, stubborn and importunate offender ; be grateful for my leniency, and go quickly.

OLD MAN.—Farewell, admirably-mated pair ! And in taking the liberty of removing my night-cap in your ladyship's luxurious abode (*throwing off his disguise*) I will drop into it the P. P. C. card of Colonel Seymour. I have other nephews and nieces, whom I shall now seek, and whom I trust have neither your selfishness or falsehood.

*Scene closes.*





## KING-FISHER.

ACTING CHARADE IN THREE ACTS.

### DRAMATIS PERSONÆ.

THE KING.

FIRST MINISTER.

GOLD STICK IN WAITING.

COURTIERS.

GUARDS.

FISHERMAN.

BIRD, &c.

### ACT I.—KING.

*Scene: Representing Grand Hall of Audience.*

THE KING is discovered, sitting in state, in a large arm chair ; he leans back with an affectation of mock dignity, and puffs out his cheeks ; one of his feet is placed on a



## ACTING CHARADES.

stool, and in his right hand he holds a poker, as a sceptre ; in his left, an orange. On his head a decanter-stand supplies the place of a crown, and over his shoulders he wears a shawl or cloak, as a robe of state. The courtiers keep bowing before him, while the first minister, kneeling, presents him with a roll of paper. *Witty questions may here be put, and answers given.* A flourish of trumpets is heard, (produced in any way you can): *exit* king, strutting consequentially, followed by his courtiers.

[Music,—“Old King Cole.”]

### ACT II.—FISHER. (A FISHERMAN.)

*Scene : The Sea-side.*

Enter a FISHERMAN with a broom handle over his right shoulder, on which is suspended a net, made of a net shawl, or a veil ; in his left hand he carries two fishes, made of two snuffer-trays, suspended by a string. He seats himself on a stool. (*A comic scene may here be introduced, by one of the actors putting comic questions to him.*) Fisherman rises, and *exit* slowly.

[Music,—“I’m a jolly Fisherman.”]

### ACT III.—KINGFISHER.

*Scene : Representing the banks of a river.*

THE KINGFISHER is seen on a rock, with his bill, made of a short stick, poking forward. He dives on the carpet, in



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ACTING CHARADES.

---

imitation of the bird catching its finny prey, which he seems to devour with a most comfortable appetite ; he then flaps his arms, instead of wings and *exit as much as possible like a bird.*

[Music,—“ Say, little fluttering, foolish Thing.”

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FREEMASON.

ACTING CHARADE IN THREE ACTS.

---

DRAMATIS PERSONÆ.

OLD GENTLEMAN.

OLD LADY.

VISITOR, *who makes himself  
very familiar.*

MAID SERVANT.

MASON. GRAND MASTER.

TYLER, or DOOR-KEEPER.

FREEMASONS.

IRISH LABOURER, WIFE.

LISTENER, &c.

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ACT I.—FREE.

*Scene : A parlour, with decanter, wine glass, and plates and dishes on table.*

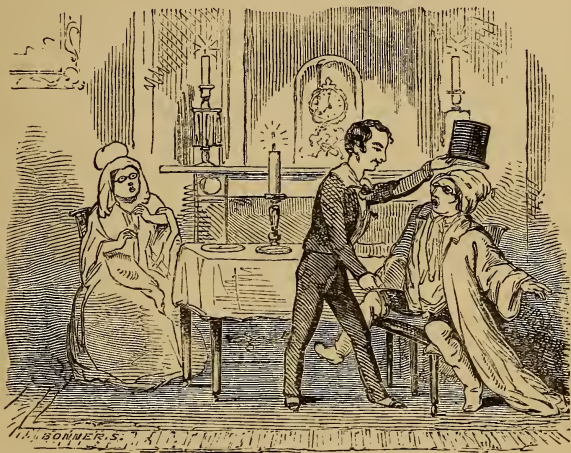
OLD GENTLEMAN and OLD LADY sitting at supper : the old gentleman with his night-cap, spectacles, and dressing gown ; old lady with a stiff high-crown cap and spectacles.

Enter YOUNG GENTLEMAN, who at once makes free with every thing and every body, claps his hat over the old gentleman's night-cap, and shakes him roughly by the hand, embraces old lady, who pushes him from her. He then draws a chair, sits down with his legs stretched out, takes old gentleman's glass of wine and water from before him,



## ACTING CHARADES.

nods to him, and swallows its contents. He does the same to the old lady ; then pulls the dish towards him, and



placing both the ducks, (represented by two buns), on his plate, he devours them, and ringing the bell, directs the maid, who enters, to bring him hot water, which he indicates by handing her a jug ; chucks her under the chin. He next pokes his head between old gentleman and old lady, and lights a cigar at the candle. Old gentleman, indignant at his familiarity, stands up, kicks the free-making gentleman's hat to the end of the stage, ordering him out of the house ; points to his hat and to the door. Old lady then rises, and seizing the hearth-broom, begins to thrash free-making gentleman, who escapes laughing, followed by old lady and gentleman.

[Music,—“Get up, and bar the Door.”]



## ACTING CHARADES.

### ACT II.—MASON.

*Scene: A new Building in process of erection.*

Enter MASON, with a trowel in his hand, (a spoon will do). He is followed by an IRISH LABOURER, wearing an old hat with the crown knocked out, and in its place supplied by hay, and a short pipe stuck in the band; his coat and waistcoat off, his trowsers tucked above the knees, and hay ropes, made of handkerchiefs, tied round his legs; he carries a long broom for a hod. Mason ascends a ladder, (steps, or a high stool), and is followed by Pat; but a jig tune being struck up in the street, Paddy commences trying a few of his favourite "steps" on the rounds of the ladder, loses his footing, and, seizing hold of the mason, they both tumble to the ground. His wife and others run in: she wrings her hands in lamentations over Pat, at same time she pours a glass of whiskey (water) down his throat; Paddy revives: she does the same to the mason, who also comes to. Orchestra strikes up,—all dance an Irish jig. *Exeunt omnes.*

[Music,—“As it fell upon a Day.”]

### ACT III.—FREE-MASON.

*Scene: Representing a Freemason's Lodge.*

Enter GRAND MASTER, preceded by the TYLER, bearing his wand of office, (a long broom handle), and followed by the brothers, wearing aprons, (pocket handkerchiefs); the grand master also wears collar and cuffs (of paper). They seat themselves round the table, the Tyler taking his position



at the door. They make various mystical gestures ; when their attention is suddenly drawn to a couch, towards which they all rush, and drag from concealment a listener, who has been witnessing the mystic rites. The Tyler produces a staff, and is about to inflict punishment, (the culprit being on his knees), when a sudden thought strikes the grand master, who arranges the matter, by proposing to elect the listener a mason ; this they do by a sort of ballet movement round the new member, who has an apron put on him. *Exeunt omnes*, in procession.

[Music,—“ The World is in pain our Secret to gain.”

## HORN-PIPE.

### ACTING CHARADE IN THREE ACTS.

#### DRAMATIS PERSONÆ.

AN INFURIATED OX.

SHEPHERD.

DROVERS.

SHEPHERDESS.

PEDESTRIANS.

FATHER.

BOATSWAIN.

SAILORS.

LOOKERS-ON.

#### ACT I.—HORN.

*Scene: A Street near the Cattle Market.*

AN INFURIATED OX enters, (one of the company, on all fours, with a short stick tied across his forehead, so as to appear like horns).

Enter several DROVERS running after him, with sticks,



while the affrighted people fly in all directions. Some of them in endeavouring to escape, are thrown down; these the ox butts at with his horns. A grand tantivy on the bugle-horn is played behind the scenes at this moment.  
*Exeunt omnes.*

ACT II.—PIPE.

*Scene: Representing a Meadow.*

Enter a SHEPHERD and SHEPHERDESS carrying crooks, (hooked walking-sticks will do well): they seat themselves on a bank, (a coach or sofa). The shepherd plays soft airs on his pipe.



Enter Shepherdess's FATHER, with a short pipe in his mouth; he appears very angry. Shepherdess tries to pacify



him, but he throws his pipe at her. At this moment, a boatswain's pipe or whistle is heard.

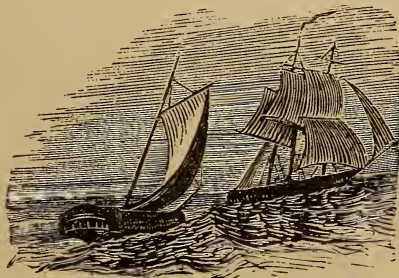
Enter BOATSWAIN (or sailor) with press-gang; they seize the shepherd, and are about to bear him away, when angry father relents, gives the sailors money, and boatswain pipes them off. The no-longer-angry father gives the young couple his blessing. Shepherd plays a soft air, and *exeunt omnes*.

ACT III.—HORNSPIPE.

*Scene: The Sea-coast.*

SAILOR jumps ashore from a boat, (a cradle, or couch will do); he carries a bundle tied to a stick, over his shoulder. He is immediately surrounded by a crowd of his friends, who rush in from all sides, and shake hands with and embrace him. He throws his bundle on the stage. The orchestra strikes up, and he dances the "Sailor's hornpipe." Then resuming his bundle, *exit*, partially surrounded by his friends.

[Music,—“A Life on the Ocean Wave.”]







## TEA - BOARD.

### ACTING CHARADE IN THREE ACTS.

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#### DRAMATIS PERSONÆ.

MISS FROST.

MISS WINTERBLOSSOM.

MISS CRABTREE.

BETTY.

YOUNG GENT.

SPINSTER of *no particular*  
*age.*

LANDLADY.

CARPENTER.

JUDGES.

TWO ASPIRANTS TO FAME.

SPECTATORS.

---

#### ACT I.—TEA.

*Scene: Representing a Parlour.*

A TEA-TABLE, surrounded by MISS FROST, MISS WINTERBLOSSOM, and MISS CRABTREE, who seem deeply engaged in tattle and talk; their heads are all close together, and they seem to be up to their eyes in scandal, sometimes raising their heads and eyes in horror at the backslidings of their neighbours.

Enter BETTY, who removes the tea-things; but just as she gets outside the door, a shrill whistle is heard, as if coming from the area railings; a frightful crash, as of



## ACTING CHARADES.

broken china, succeeds ; the three ladies start on their feet, and Betty rushes into the room, wringing her hands, and apparently in utter despair. All the ladies fall to scolding her, by violent gestures and words. *Exeunt*, pushing her out.

[Music,—“Oh ! Whistle, and I'll come to thee, my Lad.”

### ACT II. — BOARD.

*Scene : The Street.*

Enter SPINSTER of no particular age, at one side.

Enter CARPENTER at the other, with a board on his shoulder ; he strikes against the spinster, who staggers against the wall, and is about fainting, when the young gent. runs to her assistance, and by the skilful application of a smelling-bottle, recovers her ; meanwhile, the carpenter runs off. Young gent. gallantly offers his arm to the spinster, who, smiling most benignantly, accepts it ; when, just at this moment, the jealous landlady enters, runs up to him, and with a torrent of gestulative reproaches, points to a very large bill which she produces from her pocket, and on which is written in large and legible characters:—

*To Board, &c. £50.*

The affrighted young gent. stands for a moment aghast, as the jealous landlady seems determined to have her money. He then runs off. The jealous landlady makes a sudden onslaught on the spinster, who runs away, pursued by the jealous landlady.

[Music,—“How now, Madam Flirt.”



## ACTING CHARADES.

### ACT III.—TEA-BOARD.

*Scene: The Hall of the Society of Arts.*

Two tea-boards are placed side by side; the Judges sit in two rows at either side of them, and rise one by one to examine them. They have recourse to a great many wise shrugs, sundry shakings of heads, and expressions of approval or admiration. They at last pronounce judgment; a bell is rung, and the two competitors are called in. The victor is crowned with the lid of a small saucepan, while the unsuccessful candidate runs off in despair; the victor is then marched round in triumph. *Exeunt omnes.*

[Music,—“Let Fame sound the Trumpet.”]







## METAGRAMS.



ETAGRAMS are puzzles in which a word is given, and the various letters changed, as follow :—

### I.

I am a word of four letters. Change my first, and I am to wish for ; my second, and I am a road ; my third, and I am a tree ; my fourth, and I am a fish.

*Answer.*—Line—pine—lane—lime—ling.

### II.

I am a word of four letters. Change my first, and I am a beverage ; my second, and I am part of a horse ; my third, and I am a measure ; my fourth, and I am a herb.

*Answer.*—Mine—wine—mane—mile—mint.

### III.

I am a word of four letters. Change my first, and I am an article of clothing ; my second, and I get up ; my third, and I am a cable ; my fourth, and I am in Scotland.

*Answer.*—Rose—hose—rise—rope—Ross.



METAGRAMS.

IV.

I am an insect. Change my head, and I pant ; my neck, and I wipe ; my body, and I turn awry ; my tail, and I perform my ablutions.

*Answer.*—Wasp—gasp—wisp—warp—wash.

V.

Change the head of an animal, and you have a river ; its neck, and you have another animal ; change this animal's head, and you will immediately rise ; its tail, and you have a conveyance ; change the end of the conveyance, and you will find an English animal.

*Answer* —Bear—wear—boar—soar—boat—goat.







## SQUARE WORDS.

**T**HESE are more easily made than described, but a couple of examples will sufficiently show their construction, it being necessary that the words employed should read both down and across. A square word of four letters is difficult, but one of five is considered very clever. Two examples—

1. To watch over. 2. Below there. 3. A fair lady's name.
4. A memorial of the feast. 5. A severe lawgiver.

1. A hunt. 2. A very poor dwelling. 3. To effect. 4. To grasp. 5. My sweet sister.

The answers to which are—

G U A R D  
U N D E R  
A D E L A  
R E L I C  
D R A C O

C H A S E  
H O V E L  
A V A I L  
S E I Z E  
E L L E N

We also subjoin forty other specimens of this most amusing puzzle :—



## SQUARE WORDS.

### I.

The inside, a thought, a liquid gem, and a swift animal.

### II.

Behind, very small, pushing for customers, and run out.

### III.

A man's name, to fret, clear, and a message.

### IV.

A colour, something for wounds, one, and a woman's name.

*Answers.—*

I.	II.	III.	IV.
P I T H	L A T E	A M O S	B L U E
I D E A	A T O M	M O P E	L I N T
T E A R	T O U T	O P E N	U N I T
H A R E	E M (P) T Y	S E N D	E T T Y

### V.

A Christian name, permission, strings, to overthrow, homes of birds.

### VI.

A tall man, Hindostan, a kind of serpent, a relation' weeds.

### VII.

Illustrious, belonging to a gentleman's dressing-case, a colour, a favourite opera, thoughts in sleep.

### VIII.

A subterfuge, endued with power, a wild fruit, severe.

*Answers.—*

V.	VI.	VII.	VIII.
E L L E N	G I A N T	G R A N D	M A S K
L E A V E	I N D I A	R A Z O R	A B L E
L A C E S	A D D E R	A Z U R E	S L O E
E V E R T	N I E C E	N O R M A	K E E N
N E S T S	T A R E S	D R E A M	



## SQUARE WORDS.

### IX.

1. By all 'tis worn throughout the land.
2. Here you will find the great, the grand.
3. By aid of these your bread is made.
4. Plant them with care within the shade.
5. A German province last parade.

### X.

1. A part of the human body.
2. To 'go 'in.
3. To make amends.
4. Monies paid for houses.
5. A lock of hair.

### XI.

1. A female name.
2. A fruit.
3. To please.
4. Used by plumbers.
5. Concerning.

### XII.

1. To run out.
2. Odour.
3. To boil.
4. To 'loosen.
5. A chemical preparation.

*Answers.—*

IX.	X.	XI.	XII.
C L O T H	H E A R T	C L A R A	I S S U E
L E V E E	E N T E R	L E M O N	S C E N T
O V E N S	A T O N E	A M U S E	S E E T H
T E N T S	R E N T S	R O S I N	U N T I E
H E S S E	T R E S S	A N E N T	E T H E R

### XIII.

1. To lie at ease.
2. A mixture.
3. An argillaceous limestone.
4. Privation.

### XIV.

1. To impede.
2. A South American beast of burden.
3. A measure.
4. Dress.

*Answers.—*

L O L L	C L O G
O L I O	L A M A
L I A S	O M E R
L O S S	G A R B



## SQUARE WORDS.

### XV.

My *first* is an animal, savage you'll own ;  
 My *second's* the name of a precious stone ;  
 By ladies my *third* is often worn ;  
 My *fourth* is an insect that's treated with scorn.

### XVI.

My *first* is the name of an insect ;  
 My *second*, the name of a plant ;  
 My *third* is the name of a fish ;  
 My *fourth* is a person of rank.

### XVII.

The name of an insect my *first* ;  
 My *second* no doubt you possess ;  
 My *third* is my second transposed ;  
 And my *fourth* is a shelter, I guess.

### XVIII.

My *first* is the name of a fish ;  
 A choice flower is my *second* ;  
 A fourth of the globe is my *third* ;  
 And my *fourth* very savage is reckoned.

*Answers.*—

XV.	XVI.	XVII.	XVIII.
W O L F	W A S P	G N A T	C R A B
O P A L	A L O E	N A M E	R O S E
L A C E	S O L E	A M E N	A S I A
F L E A	P E E R	T E N T	B E A R

### XIX.

A title ; possession ; relation ; a lady's name ; term in cards in the plural.

### XX.

A river of a distant land ;  
 A flower of varied hue ;  
 A city by Peru's fair strand ;  
 A "mighty hunter" too.



## SQUARE WORDS.

### XXI.

An island in the Archipelago ; to rouse ; a Jewish doctor ; the path described by a heavenly body ; one who works in metals.

### XXII.

Relish ; to introduce ; a fish ; neat ; regularity.

*Answers.—*

XIX.	XX.	XXI.	XXII.
C O U N T	N I L E	P A R O S	G U S T O
O W N E R	I R I S	A L A R M	U S H E R
U N C L E	L I M A	R A B B I	S H A R D
N E L L Y	E S A U	O R B I T	T E R S E
T R E Y S		S M I T H	O R D E R

### XXIII.

A network of fine thread ; an interjection ; a fish ; to watch.

### XXIV.

A number ; a notion ; accounts of transactions ; quiet.

### XXV.

A river in England ; a Greek mathematician ; a river in Africa ; a river in England.

### XXVI.

A river in Europe ; a river in England ; corrupt ; depend upon.

*Answers.—*

XXIII.	XXIV.	XXV.	XXVI.
L A C E	N I N E	T O N E	O D E R
A L A S	I D E A	O V I D	D O V E
C A R P	N E W S	N I L E	E V I L
E S P Y	E A S Y	E D E N	R E L Y

### XXVII.

A fish ; an image ; part of the face ; a valley.



## SQUARE WORDS.

XXVIII.

A city in Italy ; a place for baking in ; to improve ; extremities.

XXIX.

A river in Europe ; to be delirious ; a river in England ; a river in Asia.

XXX.

A bird ; an intermittent fever ; ignorant ; a custody.

*Answers.*—

XXVII.	XXVIII.	XXIX.	XXX.
L I N G	R O M E	U R A L	L A R K
I D O L	O V E N	R A V E	A G U E
N O S E	M E N D	A V O N	R U D E
G L E N	E N D S	L E N D	K E E P

XXXI.

A volcano ; a reptile ; an appellation ; a town in Arabia.

XXXII.

Food ; a man's name ; a Russian drink ; a Turkish dignitary.

XXXIII.

A handle ; a lake in America ; what some people are liable to ; a trial.

XXXIV.

A number ; a drone ; sunshine ; an English county ; a curl.

*Answers.*—

XXXI.	XXXII.	XXXIII.	XXXIV.
E T N A	F A R E	H E F T	E I G H T
T O A D	A D A M	E R I E	I D L E R
N A M E	R A K I	F I T S	G L A R E
A D E N	E M I R	T E S T	H E R T S
			T R E S S

XXXV.

My *first* is to despatch ; my *second* is a lake in America ; my *third* is delicate and refined ; and my *fourth* is a wild animal.



## SQUARE WORDS.

XXXVI.

My *first* is to rise up ; my *second* is an image ; my *third* is a song ; and my *fourth* is tardy.

XXXVII.

My *first* is to rise up ; my *second* is to resound ; my *third* is a king of the Jews ; and my *fourth* is a dress of dignity.

*Answers—*

XXXV.

S E N D  
E R I E  
N I C E  
D E E R

XXXVI.

K I S S  
I D O L  
S O L O  
S L O W

XXXVII.

R E A R  
E C H O  
A H A B  
R O B E

XXXVIII.

My *first* is to reproach ; my *second* is a measure of land ; my *third* is a metal ; and my *fourth* is a time of fasting.

XXXIX.

My *first* you like with your breakfast ; my *second* is a river in America ; my *third* is a part of your face ; and my *fourth* is to forfeit.

XL.

My *first* is your own house ; my *second* is a Latin poet ; my *third* is soft and gentle ; and my *fourth* is a little whirlpool.

*Answers—*

XXXVIII.

R A I L  
A C R E  
I R O N  
L E N T

XXXIX.

R O L L  
O H I O  
L I P S  
L O S E

XL.

H O M E  
O V I D  
M I L D  
E D D Y





## DIAMOND PUZZLES.



THESE and the two following subjects—viz., Star Puzzles and Diagonal Puzzles—are variations of “Square Words,” and constructed on the same principle ; the difference being that other forms than squares are formed by the words to be guessed.

### I.

1. A consonant. 2. A place for repose. 3. Is seen in every town. 4. A messenger. 5. A cover for plants. 6. What we should all be. 7. A philanthropist. 8. A division of Prussia. 9. An abstract noun. 10. Of divine institution. 11. A complete participle. 12. A river of Africa. 13. A vowel.

The above form a diamond. The centre letters read downwards and across will give the name of a great philanthropist.



# DIAMOND PUZZLES.

*Answer*—George Peabody :—

G  
 B E D  
 S M O K E  
 C O U R I E R  
 H A N D G L A S S  
 G E N T L E M A N L Y  
 G E O R G E P E A B O D Y  
 B R A N D E N B U R G  
 A N I M A T I O N S  
 S A B B A T H  
 K N O W N  
 A D I  
 Y

II.

1. A consonant. 2. What we cannot live without. 3. A county in England. 4. A town in Prussia. 5. A town in Prussia. 6. A river in America. 7. A county in England. 8. A town in British America. 9. A fruit. 10. A monkey.  
 II. A vowel.

The above form a diamond. The centre, down and across, names a river in America.

*Answer*—Mississippi, thus :—

M  
 A I R  
 E S S E X  
 D R E S D E N  
 G O T T I N G E N  
 M I S S I S S I P P I  
 B E R K S H I R E  
 H A L I F A X  
 A P P L E  
 A P E  
 I



## DIAMOND PUZZLES.

### III.

ONE day, a curious thing I saw,  
 Of workmanship most rare ;  
 In *diamond* shape, of gold and green,  
 Arrayed with nicest care.  
 Upon the diamond's *top* there stood  
 A headless cross of gold.  
 Then, underneath a stream of light,  
 Most wondrous to behold.  
 To teach us all industry too,  
 The sluggard next was placed ;  
 Right through the diamond's centre then  
 A lover's name was traced.  
 Below was wrought the emblem of  
 Peace and good-will to men ;  
*Reversed* (in taper line) then, one  
 Who wields the mighty pen.  
 A circlet of beauty rare  
 Completed the array.  
 But now about th' inscription round  
 I've some few words to say :  
 From point to point I found was wrought  
 An art known to the wise,  
 And which I oft in schoolboy days  
 Was taught to exercise.

*Answer—*

T  
 R A Y  
 I D L E R  
 G A L L A N T  
 O L I V E  
 N A M  
 O

### IV.

A LETTER ; a deception ; a fruit ; a Greek island ; a  
 sedition ; a river in North America ; disqualified ; a science ;



## STAR PUZZLES.

equipage; a common plant; a consternation; a female name; and another letter.

The above form a parallelogram. Commencing at the top, and reading round from left to right, will name a great attraction—a constant resort of Londoners—and the place where it is situated.

*Answer—*

T  
H U M  
E G I N A  
C O R I N T H  
R E B E L L I O N  
Y E L L O W - S T O N E  
S U P E R A N N U A T E D  
T A C H Y G R A P H Y  
A P P A R A T U S  
L E T T U C E  
P A N I C  
A D A  
L

## STAR PUZZLES.

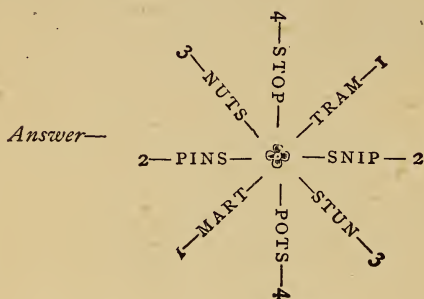
I.

1. I AM a place of public sale ;  
A little waggon now.
2. Small, pointed instruments are we ;  
Now cut off nib, I trow.
3. A fruit consisting of both shells  
And kernels are we found ;  
And now I am to senseless make,  
Tho' followed by a wound.
4. A point in writing us'd, am I,  
To check, pause, close, suppress ;  
And now in us preserves are kept—  
Deep vessels we, I guess.



## STAR PUZZLES.

The whole to form a star, and from point to point, through the centre, to read the same backwards and forwards.



### II.

1. Client of Morpheus am I,  
Suspending all but breath ;  
Refreshing latent strength and life,  
Though image mute of death.  
In ev'ry nation are we known—  
Fruit's coating, some will say ;  
In eating oranges, I trow,  
'Tis us you'll throw away.
2. We are excrescents of the skin,  
Found mostly on the hands ;  
Now stalks of grain from corn-fields borne  
In stacks, beds, bottles, bands.
3. Some portions of the whole am I,  
And now a leathern strip.
4. A pain acute. Some cars in which  
You'd like to take a trip.



## DIAGONAL PUZZLE.

### III.

With reason's light, to find me out  
 You need not travel far,  
 For if my words are placed aright,  
 You'll find I form a star.  
 From point to point, I this one thing more may claim;  
 Backward or forward each letter is the same.



## DIAGONAL PUZZLE.

### I.

1. Where would a hungry man like to be?
2. Transposed, a town in Germany.
3. The solver will not be I trust,
4. Not practised by the good and just.
5. Read backwards and this word is found.
6. Glamorganshire, a town.
7. Part of the kingdom where we live.
8. What all expect, and all should give.

The above forms a square. The diagonals read downwards, from left to right, name a celebrated author; and from right to left, one of his most popular works.



DIAGONAL PUZZLE.

*Answer*—C. Dickens—Pickwick—thus :—

C O O K S H O P  
T D A T S P I L  
C R I T I C A L  
T R I C K E R Y  
D R A W K C A B  
B R I D G E N D  
S C O T L A N D  
K I N D N E S S

This medley chapter appropriately concludes our



JOLLY WORK.















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